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ABSTRACT

Annual workshops for the development of a Native American cultural curriculum bring together educators and advocates of Native cultural education from across the United States and Canada. As a product of the July 1990 workshop held in Juneau, this booklet contains lesson plans for teachers of American Indian, Alaska Native, and Canadian Native youth who are interested in exploring Native cultures in the classroom. The 41 lesson plans are grouped into early childhood, elementary, secondary, and adult education. Each lesson plan indicates the cultural concept, target grade level, related subject areas, long term goals, and immediate objectives; outlines the lesson; describes student activities and evaluation activities; and lists resources and developers. Lessons include language activities, aspects of traditional daily life, family structure, survival skills, tribal politics, Native history, spiritual concepts related to the wholeness and interconnectedness of the world and harmony with nature, the purpose of legends, gathering and preparation of Native foods, dance, respect for elders, ceremonies, social customs, and symbols. Native tribes and peoples represented are the Gitxsan, Navajo, Zia Pueblo (Keres), Snohomish, tribes of Puget Sound, Narragansett, Tlingit, Passamaquoddy, Ketchikan, Tsimpshian, Haida, Ojibwe (Chippewa), Eskimo, Metis, and Athapascan. (SV)

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CULTURAL LESSONS
for
TEACHERS
of
AMERICAN INDIANS, ALASKAN NATIVES
and
CANADIAN FIRST NATIONS

RC018241

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10TH ANNUAL
NATIONAL AMERICAN INDIAN
CULTURAL CURRICULUM DEVELOPMENT WORKSHOP

Date:	July 8-13, 1990
Location:	Juneau, Alaska
Sponsor:	American Indian Institute Continuing Education & Public Service University of Oklahoma Anita Chisholm, Director 555 Constitution Street Norman, OK 73037-0005 (405) 325-4127
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INTRODUCTION

The year 1990 marked the tenth year of the National American Indian Cultural Curriculum development workshops and we at the American Indian Institute rededicate our commitment to the preservation and enhancement of the unique and enduring Native cultures of the United States and Canada.

The American Indian Institute at the University of Oklahoma will continue to sponsor national, regional and on-site cultural curriculum development workshops throughout the United States and Canada. We see strength growing among our Native communities in the United States and Canada, urban and rural, to support and promote a commitment to examine what we as educators and advocates of American Indian, Alaskan Native and Canadian Native education must do to achieve control over one of our most valued resources - our heritage. This advocacy requires the interest and hard work of all educators of American Indian, Alaskan Native, the First Nations of Canada and of others who value the dimension which Native cultures bring to the education of all.

This year's national workshop, held July 9-13, 1990, in Juneau, Alaska, brought together educators from across the United States and Canada to develop lessons focusing on Native American cultures which speak of the past and present and hold hope for the future.

This booklet is a product of the national workshop held in Juneau and is organized beginning with lessons for early childhood education, elementary, secondary and adult education. These lessons are based on the philosophy of the Native American, Alaskan Native and the Canadian Native, speaking to the wholeness and interconnectedness of our world, stressing harmony with nature. These lessons were written for teachers of American Indian, Alaskan Native and Canadian Native youth who are interested in exploring the Native cultures through classroom lessons. The developers tried to generate activities that would provide maximum involvement of youth, integrate Native cultures within the school curriculum, and be relevant to Native traditions of Alaska, the United States and Canada. The lessons have targeted grade levels, but can be adapted to the primary grades or expanded for upper grades.

The American Indian Institute salutes the developers of this year's curriculum guide and thanks them for their efforts and contributions.

Speaking on behalf of the Institute and the contributors, it is our hope that these materials will provide insight into teaching of the Native American cultures in the classroom to all who use this booklet.

10TH ANNUAL NATIONAL AMERICAN INDIAN
CULTURAL CURRICULUM DEVELOPMENT WORKSHOP
JUNEAU, ALASKA
July 9-13, 1990

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EARLY CHILDHOOD

EDUCATION

HAPPY BIRTHDAY TO YOU

CULTURAL CONCEPT: Showing respect to a Gitxsan elder.

GRADE LEVEL: Headstart

SUBJECT AREA: Social Studies, Music

GOAL: To know and respect elders in the community.

OBJECTIVE: Students will be able to sing the "Happy Birthday to You" song in Gitxsan to an elder and to members of the class who may have a birthday that particular week.

CULTURAL LESSON:

The Gitxsan people are from Northern British Columbia, Canada. The song is as follows:

GITXSAN	ENGLISH
Ama ha'nii sgyat as ' niin	Happy Birthday to you
Ama ha'nii sgyat as ' niin	Happy Birthday to you
Ama ha'nii sgyat as (name)	Happy Birthday to (name)

STUDENT ACTIVITIES:

1. Have students design a birthday card for an elder.
2. Have students use traditional Gitxsan art for the card.
3. Have a student invite an elder to the classroom to have a mini party.
4. Have a student bring a cake.
5. Have an elder bring traditional items to share with the class. For example: the story on the family crest, a song, dance or a lesson on Gitxsan art.

EVALUATION ACTIVITIES: Student's participation during the lesson will be noted.

RESOURCES: Fern Stevens, Cultural Teacher, Kispiox B.C., Canada translated the song.

Parents and grandparents who have listed their names and birthdays at the beginning of the year.

DEVELOPED BY: Gwen Olson, Cultural Teacher, Box 21 Seymour Ave., Gitsequkla, B.C., Canada, VOJ-2R0.

HEAD AND SHOULDERS

CULTURAL CONCEPT: Naming the body parts in Gritxsan.

GRADE LEVEL: Headstart

SUBJECT AREA: Science, Music

GOAL: To know the body parts in Gitxsan and use them in a song.

OBJECTIVE: Student will be able to sing the song "Head and Shoulders" in Gitxsan while demonstrating the actions.

CULTURAL LESSON:

The Gitxsan people are from Northern British Columbia, Canada. The song, sung to the tune of "London Bridge" is as follows:

English

Head and Shoulders

Head and shoulders
Knees and toes
Knees and toes
Knees and toes
Head and shoulders
Knees and toes
Eyes, nose, mouth and ears.

Gritzson

T'im ges ganhl no'ohl

T'im ges ganhl no'ohl
K'esi ganhl sise'e
K'esi ganhl sise'e
K'esi ganhl sise'e
T'im ges ganhl no'ohl
K'esi ganhl sise'e
Ts'a'a, ts'ak, aak ganhl muxw.

STUDENT ACTIVITIES:

1. Have students stand in a circle.
2. Have students do "I say-you say" to the body parts involved.
3. Have students sing the song in Gitxsan.

EVALUATION ACTIVITIES:

1. Students list body parts that they know using a "fill-in-the blank sheet". List the Gitxsan words on the board.

RESOURCES: Fern Stevens, Cultural Teacher, Kispiox BC, Canada translated the song.

DEVELOPED BY: Gwen Olson, Cultural Teacher, Box 21, Seymour Avenue, Gitsegukla, B.C., Canada VOJ-2RO. (604) 849-5739.

RAINBOW

CULTURAL CONCEPT: Sing the Colors of the Rainbow in Gitxsan

GRADE LEVEL: Headstart

SUBJECT AREA: Science, Music, Art

GOAL: To know the colors of the rainbow in Gitxsan

OBJECTIVE: Students will be able to sing the colors of the rainbow in Gitxsan

CULTURAL LESSON: The Gitxsan people are from Northern British Columbia, Canada. The song is sung to the tune of "Are you Sleeping?" is as follows:

English	Gitxsan
Red and	ihlee'etxw ganhl
yellow and	mihlatxw ganhl
pink and	masxw gahl
green	sits' atxw
purple and	smog wax hanhl
orange and	haahl masii ganhl
blue	gwisgwosxw

I can sing a rainbow
wii laayihl dimlimx max magay

Sing a rainbow
dim limx max magay

Sing a rainbow, too!
dim limx max magay, gyu'un.

STUDENT ACTIVITIES:

1. Have students choose a sheet of colored construction paper.
2. Explain to the students what the colors are in Gitxsan and the following game.

a. All the students with red stand up and say, "iihlee 'txw ganhl";

b. All the students with yellow stand up and say, "mihlatxw ganhl";

c. All the students with pink stand up and say,"masxw ganhl";

d. All the students with green stand up and say, "sits'atwx";

e. All the students with purple stand up and say, "smog wax ganhl";

f. All the students with orange stand up and say "haahl masil ganhl."

g. All the students with blue stand up and say "gwisgwoosxw."

h. After all the children have stood up and said the colors in their native language, have everyone sing:

I can sing a rainbow
wii laayihl dim limx max magay

Sing a rainbow
dim limx max magay

Sing a rainbow, too.
dim limx max magay, gyu'un.

EVALUATION ACTIVITIES:

1. Students knowledge of colors in the drawing as well as participation in the game.

2. Students creativeness in design and illustrations will be graded on neatness and completeness.

RESOURCES: Ferr Stevens, Cultural Teacher, Kispiox B.C., Canada translated the phrases.

DEVELOPED BY: Gwen Olson, Cultural Teacher, Box 21, Seymour Avenue, Gitsegukla, B.C., Canada, VOJ 2RO.

NAHASDZAAN SHIMA, EARTH, MY MOTHER

CULTURAL CONCEPT: Earth is mother to the Navajo people - Nahasdzaan shima - the provider and source of life. The Navajo people strive to live in harmony with the land, drawing their strength from it.

GRADE LEVEL: Kindergarten

SUBJECT AREA: Ecology - Earth Resources, and Culture

GOALS:

1. Students will understand that the Earth is Mother to the Navajo people because the Earth provides them with the resources that they depend on for survival.
2. Students will identify environmental resources that help the Navajo survive on their land.

OBJECTIVES:

1. Students will give reasons explaining why Earth is considered mother to the Navajo.
2. Students will identify environmental resources that help the Navajo survive on their land.

CULTURAL LESSON:

According to Navajo creation narratives, the Navajos are presently living in their fourth world having emerged from the Black, Yellow, and Blue worlds. This world is the White world and is the Earth as we presently know it. Traditionally Earth is mother to the Navajo people. Earth gives the people life. Earth provides food and water and clothing and shelter for all her children. Earth is where all life returns when it dies. Earth mother is a good provider for all her children in establishing a harmonious system of provision and care. Sheep and goats were given to the Navajos to care for. In turn the sheep and goats are a source of food and clothing. First Man and First Woman gave the people corn and Earth grows it in her soil and waters it with her rain, so the people will have an additional source of food. In return, corn pollen is used in many sacred, and spiritual ceremonies to show reverence, respect and to ensure the harmonious relationship between the people, the land and their gods. Strife among the people, failure to care for the land, its animals and its other resources may lead to the failure of the Earth to provide for her children. Ceremonial songs and dances give strength to the people and help them keep their ties to their traditions, their religion and to the land from which they receive their life.

STUDENT ACTIVITIES:

1. Have students create posters on protecting the Earth and its resources.
2. Have students brainstorm on an environmental class project.
3. Have students create a mobile of the Earth and the natural resources it provides.
4. Have students compose a class letter to environmental offices requesting posters and brochures.
5. Have students create a paper mache balloon Earth with magazine pictures or drawings showing the earth's resources.
6. Have students collect rocks, twigs, sand, leaves, and flowers to create a Mother nature art work.
7. Teacher asks class how Earth provides for her children. Teacher writes each reason on an individual sheet of butcher paper. A group of children illustrate each reason.

EVALUATION ACTIVITIES:

1. Have an informal class discussion clarifying why Earth is mother to the Navajo.
2. After the class discussion have class illustrate why Earth is Mother to the Navajo.
3. Have the class give reasons for protecting the earth.

RESOURCES: Laverne Jones, Navajo Culture Teacher Chinle Public School System, Chinle, Arizona

Keepers of the Earth, Michael J. Caduto and Joseph Bruchas.

Between Sacred Mountains, Claudeen Arthur, et al.

Mother Earth, Father Sky and Economic Development, Philip Reno.

DEVELOPED BY: Chinle Navajo Culture Curriculum Team, Chinle Public Schools, Box 587, Chinle, Arizona 86503.

NATIVE LANGUAGE ZIA (KERES)

CULTURAL CONCEPT: To teach the student to respect the Zia languages.

GRADE LEVEL: Kindergarten

SUBJECT AREA: Native Language Zia (Keres)

GOAL: The students will learn the basic four directions (north, south, west and east).

OBJECTIVES:

1. The students will learn the basic four directions.
2. The students will follow commands indicating directions.
3. The students will identify colors with the directions.

CULTURAL LESSON:

The four directions have cultural significance, they are represented by the following colors; north (yellow), west (green/blue), south (white), and east (red).

To the instructor:

1. Write down the four directions in English and repeat each direction in the Zia language.
2. Have the student repeat each direction ten times.
3. Have the student act out the command to go to each direction, or face the direction.
4. Have the student identify the four directions with the appropriate color.

STUDENT ACTIVITIES:

1. Students will fill in the blank quiz on what colors each direction represents. (example: What color does north represent?)
2. Have student list something in the room that is north of where they are seated.
3. Have students follow the commands given below:
   a. face the north
   b. face the west
   c. face the south
   d. face the east

4. Have the students color and label the different directions on a blank sheet of paper.

EVALUATION ACTIVITIES:

1. The student will be able to identify each direction with correct colors.
2. The student will walk in the direction of the command he/she is given.
3. The student will know and say his/her directions.

RESOURCES: Teacher-Aides

DEVELOPED BY: Ivan Pino and Glady Pino, Zia Day School, Zia Pueblo, San Ysidro, New Mexico 87053.

NATIVE LANGUAGE ZIA--KERES

CULTURAL CONCEPT: To teach the students to have respect for the Zia language and culture.

GRADE LEVEL: Kindergarten

SUBJECT AREA: Native language - Zia: Keres

GOAL: The students will learn the basic commands, colors, and counting numbers.

OBJECTIVE: The students will learn the basic commands to sit down, stand up, come here, etc. The students will learn numbers 1 through 10, and also their basic colors.

CULTURAL LESSON:

To Instructors:

1. Write numbers 1-10 in English and repeat numbers in Zia language.
2. Say basic commands to students and explain each command.
3. Have students repeat commands ten times.
4. Have students act out commands to instructors.

1. Show basic colors that are important to Zia.
2. Say names of colors in Zia language.
3. Have students repeat colors in Zia.
4. Have students play spin-the-wheel and say colors in Zia.

STUDENT ACTIVITIES: Have students sit in circle with instructor everyday for 15 minutes and repeat colors. Use games to learn numbers in Zia language.

1. Concentration - use number repetition in Zia.
2. Stick game - use to count sticks in Zia.
3. Spin the wheel - using numbers and call out numbers in Zia language.
4. Simon says - using Zia language - students will follow basic commands.
5. Use flash cards - Holding up numbers and colors - students will repeat in Zia.

EVALUATION ACTIVITIES: Students should be able to count to ten, follow basic commands when told, and know and say their colors in Zia language.

RESOURCES: Zia Elders

DEVELOPED BY: Gladys Pino, and Ivan Pino, Zia Day School, Zia Pueblo, San Ysidro, New Mexico 87053.

MY PLACE IN THE WORLD

CULTURAL CONCEPT: The world is a whole community and our homelives are integral parts of that community. (Implicit in this unit and related units is reinforcement of perceiving and respecting unity in diversity).

GRADE LEVEL: K-1

SUBJECT AREA: Self Esteem - Interdisciplinary, Native Language

GOALS:

1. To understand the concept of home and home life.
2. To understand and respect the diversity of home and home life.
3. To find pride in and acceptance of home and home life.

OBJECTIVES:

1. Students will identify aspects of home life including:
   a. family members and roles
   b. foods/substance
   c. types of living environment
2. Students will demonstrate respect, tolerance and understanding for different ways and types of home life.
3. Students will demonstrate positive and/or improving self esteem through acceptance and understanding of their own home life and that of others.

CULTURAL LESSON:

So often students in rural and village settings need a perspective of themselves within the world. It is the purpose of these units to help students solidify their self-identity through progressive learning about the connections and interrelationships between themselves, their community, region, state, nation and world. For the Kindergarten/first grade unit, the children's knowledge about themselves and their family is the crucial content. The teacher's responsibility is to bring this knowledge into focus and perspective for these young ones. Many times living conditions are less than "ideal" when taken from television and magazine perspective. What the teacher needs to do is

assist students in acceptance of and pride in their abilities to live, survive and create. Also, the teacher may need to help young students understand the troublesome aspects of their home-life and to put in perspective the responsibilities for these problems, how the children feel about them and that they, as individuals, are still loveable. Knowledge of what makes a family for these youngsters, the foods they hunt/gather/buy and eat for nourishment and how other people live with similarities and differences are springboards for this lesson. The activities can be expanded upon ad infinitum. This unit is designed to be used with any tribe, band or group of peoples having a desire and/or need to express and teach pride and understanding of this particular life ways as well as an understanding of the life ways of others. Teachers are strongly encouraged to tap their student's knowledge and background as they hold the greatest fund of knowledge about themselves.

STUDENT ACTIVITIES: (As Possible)

A: Family - Identify family members. Names, what they can do. Have pictures that can be placed on feltboard of family members. Students can cut these out from magazines or draw them. Have pictures of different activities family members can do, e.g. cooking, hunting, fishing, meat preparation, driving (a truck, snow-go, dog sled, etc.), chopping or sawing wood, sewing clothes, shopping, etc. (Have pictures that are directly relevant to the community you are in. Discuss these with students. Use as many kin terms and home activity terms in the Native language as possible. Use Sesame Street video from Koteboe (example of audio/video)

Suggested Materials: feltboard and felt pictures or drawings of family members, magazines, VCR camera and film, drawing and writing paper, drawing and painting implements, examples of foods (real or fake), examples of household items and/or a playhouse, examples (models/pictures) of different houses used by Native people and others, etc...

A: Spinoff:

- Clan system
- Ages of relatives = math etc.
- Social customs
- Family "health" e.g. drugs, alcohol, etc.

B. Food and Substance - Identify different foods that students eat (traditional and non-traditional) e.g. smoked salmon, crab eggs, muktuk, eggs, toast, twinkies, Pepsi, etc. Again use felt board with different pictures/drawings of foods. Have parents or grandparents bring/send traditional foods to class or prepare with class explaining how it's done in the process. Use video tapes of different people eating different foods. Talk about why this might be happening. (At this age, geographical distance and environment must be very simplified concepts). For example, talk about why you can not hunt and catch whales inland versus at the sea.

B: Spin off:

- Nutrition - good eating habits
- Kitchen safety
- Cooking, math etc....
- Proper eating manners (defined by family culture)
- Hunting, fishing, farming etc.

C: Family - Identify relatives who live at home and those who don't. Why is this so? Discuss and describe the different places family members live. Discuss different types of houses and which are best for winter and summer, for hunting or fishing or sheepherding, etc.
Describe houses from different parts of the world with pictures, films, models, felt board, etc.

C: Spin off:

- Types of houses
- Have students place pictures of self or family members planned board.
- Have students describe family and roles.
- Have students draw a picture of home and identify home.
- Have students describe family activities.

- Conduct a field trip on snow-go, four wheeler, horseback. boating safety etc.
- Have play house for children to play and role play activity or act like another family member.
- Take field trip around school and nearby homes appropriate).
- Have students prepare some type of "traditional food".
- Have students identify/describe/draw what is in their homes.
- Have students describe homes of relatives and similarities and differences.
- Have students write or tell/dictate simple stories about home life.
- Have students identify town where they live on map.
- Have students watch video and films.
- Have students participate in berry picking.

EVALUATION ACTIVITIES: Reinforce, expand or delete activities as appropriate.

RESOURCES: Maps: Indians of North America and Peoples of the Arctic, National Geographic (for Alaska).

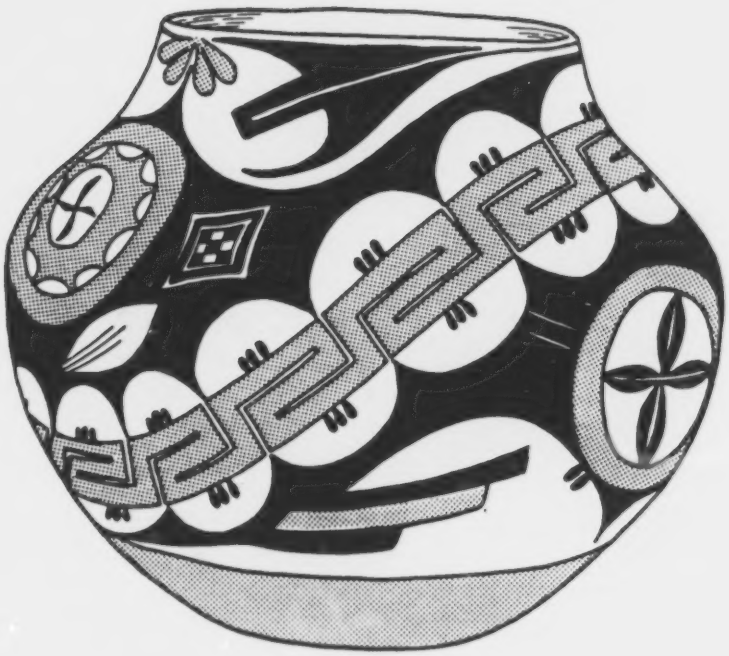
Magazines: Alaska: The magazine of the Last Frontier, Alaska Fish and Game.

Videos: Sesame Street Video (Filmed in Kotzebue) Alaska.

Books: Stories by the Elders in Yupik, Inupiag, Athapuskan (folklore) and cookbooks on Alaskan food as dictated by Native People.

DEVELOPED BY: Beth Hartley; Alaska Multifunctional Resource Center, 3650 Lake Otis Pkwy, Suite 102, Anchorage, Alaska 99508

ELEMENTARY



EARTH, AIR, FIRE AND WATER

CULTURAL CONCEPT: The Navajo people show respect for earth, air, fire and water as the four basic needs of life and have special songs and prayers for each.

GRADE LEVEL: 1

SUBJECT AREA: Earth, Sciences, & Ecology

GOALS:

1. The students will become aware of the four basic elements of Navajo life.
2. The students will explain the contributions each make to Navajo life.

OBJECTIVES:

1. The students will name the four basic elements of Navajo life.
2. The students will give an example of how earth, air, fire and water help the Navajo people.
3. The students will give examples of how the Earth can be protected and respected.

CULTURAL LESSON:

According to Navajo creation narratives, the Navajos are presently living in their fourth world having emerged from the Black, Yellow and Blue worlds. This world is the White world and is the Earth as we presently know it. Traditionally Earth is mother to the Navajo people. Earth gives the people life; Earth provides food and water and clothing and shelter for all her children. Earth is where all life returns when it dies. Earth mother is a good provider for all her children in establishing a harmonious system of provision and care. Sheep and goats were given to the Navajos to care for. In turn the sheep and goats are a source of food and clothing. First Man and First Woman gave the people corn and Earth grows it in her soil and waters it with her rain, so the people will have on additional source of food. In return, corn pollen is used in many sacred, spiritual ceremonies to show reverence, respect and to ensure the harmonious relationship between the people, the land and their gods. Strife among the people, failure to care for the land, its animals and its other resources may lead to the failure of the Earth to provide for her children. Ceremonial sings and dances give strength to the people and help them keep their ties to their traditions, their religion and to the land from which they receive their life.

STUDENT ACTIVITIES:

1. Have students create posters/charts on each of the four elements showing their contributions.
2. Read Navajo creation story on the first fire. Illustrate the story.
3. Demonstration: Build a fire. Oral discussion on uses and dangers.
4. Create a mobile on the four elements and their contributions.
5. Create a roll-up theater on one of the elements or all four.
6. Have students create paper plastic collages.
7. Create an earth resource book on the four elements with the book in the shape of a globe.
8. Create a school anti-litter campaign.
9. Write a story about a litter bug.
10. Have students create a class conservation book on the four elements.

EVALUATION ACTIVITY: Divide students into four groups. Each group will reteach the lesson on one of the four elements.

RESOURCES: Between Sacred Mountains, Claudeen Arthur, et al., Rock Point Community School, Rock Point, Arizona

Navajo History, Vol. 1, Ethelou Yazzie, Rough Rock Curriculum Press

DEVELOPED BY: Chinle Navajo Culture Curriculum Team, Chinle Public Schools, Box 587, Chinle, Arizona 86503

VALENTINE'S DAY -- I LIKE/LOVE YOU

CULTURAL CONCEPT: Saying "nice" phrases in Gitxsan to an anonymous friend.

GRADE LEVEL: 1-3

SUBJECT AREA: Language Arts, Art

GOAL: To write nice phrases in Gitxsan on a card and present to a friend.

OBJECTIVES:

1. Student will be able to choose a Gitxsan phrase for a Valentine card.
2. Student will be able to design a Valentine card using traditional Gitxsan Art.

CULTURAL LESSON:

The Gitxsan people are from Northern British Columbia, Canada.

Suggested phrases:

Gitxsan	English
Wii oo'y 'niin	I love you
Ama gyat 'niin	You are kind
Siip'an'y niin	I like you
Ansiip'ansxw'y niin	You are my friend

STUDENT ACTIVITIES:

1. Introduce the phrases listed.
2. Have students brainstorm for other phrases.
3. Have students translate the phrases into Gitxsan. (Help with the spelling.)
4. Have students design a card using traditional Gitxsan art.
5. Have students illustrate and write phrase on the inside of the card.

EVALUATION ACTIVITIES: Students creativeness in design and illustrations will be graded on neatness and completeness.

RESOURCES: Fern Stevens, Cultural Teacher, Kispiox B.C., Canada, translated the phrases.

DEVELOPED BY: Gwen Olson, Cultural Teacher, Box 21, Seymour Ave., Gitsegukla B.C., Canada V0J-2R0 (604) 842-5739.

LISTEN MY CHILDREN

CULTURAL CONCEPT: To broaden their sense of awareness and identity in time and place through the Snohomish language.

GRADE LEVEL: 3

SUBJECT AREA: Language Arts

GOAL: To introduce the Snohomish language.

OBJECTIVES:

1. To broaden the children's awareness of the Snohomish names of the places around them past and present.
2. To introduce the Snohomish language with appropriate sounds and symbols.
3. Identify local plants and animals within surrounding area through illustrations.
4. Learn how to count from 1 through 10 in Snohomish and do simple math problems in Snohomish.

CULTURAL LESSON:

- Written and illustrated handouts in Snohomish will be handed out to students.
- Oral repetition exercises with explanation of sounds and symbols.

STUDENT ACTIVITIES:

1. Have students color the handouts.
2. Have students write the names of the plants and animals in Snohomish and in English.
3. Have students do math exercises as a group, pairs, or individually. Answers are given in Snohomish orally and written on their handouts.
4. Have students learn word identification by listening on a cassette tape of Martha Lamont speaking Snohomish telling a story about two boys who went seal hunting.

5. Additional Activities: Have students as a group draw a large map. Have students identify past and present village site.

6. Have students visit traditional longhouse at Tulalip with traditional story tellers.

EVALUATION ACTIVITY:

Have students write what they liked best about the project and why.

RESOURCES:

- Dictionary of Puget Salish, Dr. Thom Hess, University of Washington Press, Seattle, Washington.
- Lushootseed, The language of the Skagit, Nisqually and other tribes of Puget Sound, an introduction Book One. Arranged by Dr. Thom Hess and Vi Hilbert (Taqwseblu). Published by Day Break Star Press. United Indians of All Tribes Foundation, a public non-profit corporation in the State of Washington.
- Cassette Tape: recorded by Wayne Williams, and his mother, Mrs. Harriette Dover, speaking in Snohomish following the Lushootseed Book One.
- Cassette Tape: of the late Martha Lamont speaking in Snohomish. Telling a story about two young boys who went seal hunting. Story is still being interpreted by Dr. Thom Hess, Vi Hilbert (Taqwsebu) and with Tulalip Tribal Elders.
- Mr. Raymond Moses, Cultural Historian, The Tulalip Tribes.
- Ms. Katy Contraro, adopted grandmother. Project Salmon Alternative. Learning Center. Shared Memories.
- The Traditional Elders/Teachers associated with the Tulalip Tribes Traditional Longhouse during the winter ceremonies.

DEVELOPED BY:

Henry (Kwi-Tlum-Kadim) Gobin, Tulalip Tribes of Washington, 6700 Totem Beach Road, Marysville, Washington.

HANDOUT A

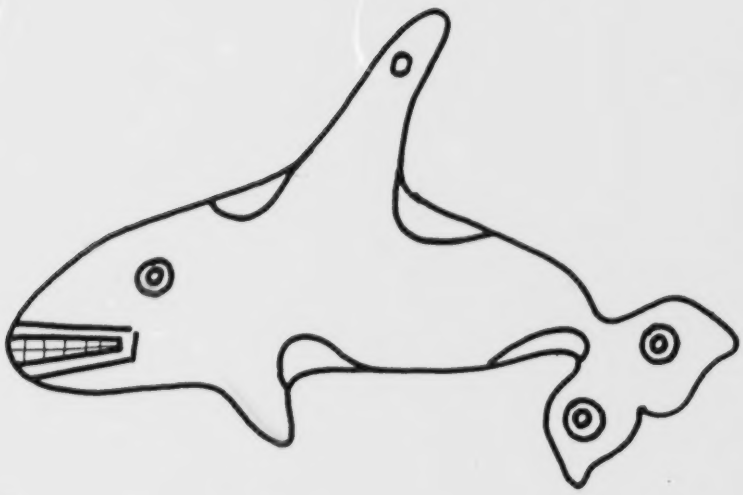
ENGLISH	SNOHOMISH
1	dəc̓u?
2	sali?
3	ɬix^{w}
4	buus
5	cəlac'
6	y̓əla?c'
7	c̓uk^{w}s
8	ɬəqaƛ̓i?
9	x^{w}əl'
10	ʔulub'

HANDOUT B

yəx̌ʷəla

sqlqʷəc

ʂčətxʷəd



qaɬqaləx̌ič

S ʔuladxʷ

S.təqʷád

x̌pay ʔ əc

KEY TO THE SOUNDS OF THE ALPHABET

a — Sounds like the a in Father or the a in at.
Example: kʷədaci — hello

b — Similar to the English b. Within the past 100 years b has replaced m.
Example: bàli — forget

c — Similar to the ts of the English word cats and tsetse fly.
Example: sc̓apa — grandfather

c̓ — Sounds similar to the English c.
Example: bəsc̓əb — mink or c̓uʔ(ʔ)ʷks — seven

t — Similar to the t in tack
Example: stab — what

t̓ — Similar to t except for simultaneous abrupt closure of the vocal cords.
Example: tilib — sing

u — Similar to the oo in boot and the oa in boat

w — Similar of the English W
Example: swàtixʷtəd — land far away

x^w — Similar to the wh in which or when

$\check{x}$ — Sounds like gargling. Resembles the french r.
Example: ʔuxayᵊb — laugh

p̓ — similar to the English p but with the abrupt closure of the vocal cords.

q Sounds similar to the k except the q sound is made further back in the mouth.
Example: Sqa older sibling

ʔq Similar to the q sound but with abrupt closure of the vocal cords.
Example: sqəbyaʔ skunk or ʔcəlbcd canoe

q^w Sounds similar to the qu in the English word queen except made further back in the mouth

$ʔq^w$ Sounds similar to the qu in the English word queen but more of the same vocal cords closed abruptly creating a hallow popping sound.

s Similar to the English s
Example: Sali two

š Similar to the sh in shoe and she
Example: $šuk^wə$ sugar

ɬ The sound represented by this letter is quite different from any heard in English. Is an L sound made without moving the vocal cords and resembles a lateral lisp.

ʔɬ The sound of this letter is made by pronouncing t and l simultaneously accompanied by an abrupt closure of the vocal cords.

p Sounds like the English p
Example: pástəd caucasion

ʔk Similar to k except for the addition of a simultaneous abrupt closure of the vocal cords

k^w Sounds similar to the qu in the English word queen

$ʔk^w$ The sound represented by k is like that of k with the addition of simultaneous lip rounding or like that of k with simultaneous abrupt closure of the vocal cords.

h Similar to the h in hat or hard.
Example: hi - wil - go - háy(ʔ) good-bye

i Sounds similar to the i in machine or sometimes like the ei in eight.

j Sounds like dz or the ds in rods
Example:
jədis tooth

$\overset{v}{j}$ Similar to the English j in jump
Example: $\overset{v}{j}$əsəd foot

K Similar to the English k in keep and c in cup

$\overset{v}{c}$ Similar to the ch in church
Example: $\overset{v}{c}$ad where

$\overset{?}{\overset{v}{c}}$ Sounds similar to the c sound but with an abrupt closure of the vocal cords
Example: $\overset{?}{\overset{v}{c}}$a $\overset{?}{\overset{v}{c}}$as child

d Sounds like the English d

ə Similar to the u in but or the a in about.

g This letter represents a sound similar to the of the g in get.

g^w Sounds like Gw in Gwendolyn.
Example:
g^wat who or g^wadíl sitdown

$\overset{v}{x}^w$ A gargling sound with the lips rounded as if pronouncing the English letters oo at the same time.

y Similar to y
Example: Syá yá friend

ʔ Closing vocal cords abruptly. A kind of catch in the throat, as in the english negative word uh-uh.
Example:
ʔa̱la̱l house

HOW BIRDS GOT THEIR SONG

CULTURAL CONCEPT: We learn many things through our oral tradition. Legends help teach us our morals and values of life.

GRADE LEVEL: 1-6

SUBJECT AREA: Language Arts

GOAL: Students will understand the purpose of legends. (1-6)

OBJECTIVES:

1. Students will be able to explain the meaning of the legend. (1-6)
2. Students will be able to interpret the lesson or moral of the legend. (1-6)
3. Students will be able to write a story with a moral or lesson. (4-6)
4. Students will be able to explain the difference between legends and oral history. (6)

CULTURAL LESSON:

To the teacher: Read the legend or obtain the tape, Mother Earth Song (as told by Princess Red Wing).

The Indian children didn't have toys such as bicycles and tricycles and all the kinds of toys like you have today. They played with the things of nature. One of the things they loved to do in the fall, when leaves turned and dropped, was to roll in them. The dogs would roll with them too. They would have a lot of fun with the Autumn leaves. Then the snow would come and cover the leaves and they would become brown and die. The Indian children said to the Great Spirit, "Oh we wish they could live forever!" So the Great Spirit, to please his Indian Children said, "I will make some of them live forever". So, out of the yellow ones he made the Canaries and they began flying around and around and around. Out of the red ones he made the Cardinals and they began flying around and around; out of the speckled ones, came the Orioles; out of the brown ones, came the Thrush and the Sparrow. The Indian children were happy because they had the birds flying all around them. But, the birds were very unhappy because they did not have a song. So, the wise old owl called a council. The birds all came and sat in a circle and the old owl told them, "To get a song you must fly up to heaven to get it." Now you know when you start to do something there is always somebody who wants to

be first, never wants to take their place in line. That was the old crow. He said, "Me first! Me first! Me first!" So he went up a little ways and came back with a caw, caw, caw. Then, there's always somebody who crowds and never wants to wait their turn. The Blue Jay says, "Me next, me next". So he went up and came back with a chirp, chirp, chirp. Some of the birds were very polite and waited their turn to go up, one by one to get their song. The little Meadow Lark who had waited her turn came back with a beautiful song because she had waited her turn. The little Thrush said, "Oh, I wished I could have a song that sweet but I do not think I could fly that high!" She sat right next to the Great Eagle, climbed right on the back of his neck and cuddled down among his neck feathers so when that great bird started up and up and up, on his great wings would be the little Woodland Thrush. When he got up as far as his wings would take him, he started down. The Thrush flew off and went further up and up and up and up until she received the sweetest song from heaven. She was so far up that it took her a long time to get back down and when she got back all the other birds had been up and had their songs. They looked at her and she looked at them and was so ashamed because she had cheated. She walked right out of the circle, way back into the woods...and until this day, has never come out. If you want to hear the Woodland Thrush sing you have to be way back in the woods. You have to be very, very quiet and you will hear the sweetest song from heaven.

STUDENT ACTIVITIES:

1. Have students discuss meaning of the legend and the moral or lesson learned (1-6).
2. Have students brainstorm other stories or legends with lessons or morals. (ex. Turtle and the Hare) (1-6).
3. Have Students with teacher's help make flannel board pieces to go with legend (1-2).
4. Have students with teachers help make puppets to go with legend (1-3).
5. Have students act out legend with flannel board or puppets (1-3).
6. Have student draw a picture depicting legend (1-6).
7. Have students make a collage depicting legend (3-6).
8. Have students with teacher's help make into play or skit (3-6).
9. Have students interview a family member about legends they know or interview a tribal member (4-6).
10. Have students make a mural depicting the legend (1-6).

11. Have students discuss the difference between oral history and legends (6).

EVALUATION ACTIVITIES:

1. Students will verbally explain the meaning of the legend (1-3).
2. Students will write the meaning of the legend (4-6).
3. Students will tell what the lesson or moral is of the legend (1-3).
4. Students will write the moral or lesson in the legend (4-6).
5. Students will write their own story with a moral or lesson. (4-6).
6. Students will write the differences between legends and oral history (6).

RESOURCES:

1. Cassette tape "What Cheer Netop...Princess Red Wing" 1986 Princess Red Wing, Mary L. Benjamin, Peggy Morgan, Bette Phelan. (address unknown)
2. Eleanor Dove, (Narragansett) Arcadia Rd, Box 70, Hope Valley, Rhode Island.

DEVELOPED BY: Loren Spears, (Narragansett) RFD #1, 47A Kingsfactory Road, Charlestown, Rhode Island 02813

SNOHOMISH PLANTS

CULTURAL CONCEPT: Introduce and identify local Snohomish plants and their Snohomish names.

GRADE LEVEL: 3

SUBJECT AREA: Biology, Sciences, Geography, and Earth Sciences

GOAL: Student will be able to identify local plants and their use.

OBJECTIVES:

1. Students will learn the Snohomish names of the plants
2. Students will learn the time of the year that plants are gathered.
3. Students will learn the visual characteristics of the plants.

CULTURAL LESSON:

1. Give a handout to the students which illustrates the types of plants.
2. Have the students learn the Sknohomish names of the plants.
3. Discuss with the students how and when plants are gathered and their uses.

List of Snohomish plants, their Snohomish names and their uses:

	SNOHOMISH	ENGLISH	USES
1.	ts' xa bet	yew	for bows and arrows, shaft of whale harpoons, fish clubs, wedges, digging sticks, spoons and dishes
2.	qatsa' qwats	iron wood ocean spray spirea	roasting tongs, digging sticks for clams and roots, prongs for duck spears and for flounder
3.	stco' klats	maple (broad leaf)	bowls, dishes, platters and spoons, canoe paddles
4.	ta ka ats	salalberry	mashed and dryed or eaten fresh

5.	tsudts'x	nettle	The entire nettle is peeled, dried and rolled on the thigh into two-ply string. The roots and 10" stocks are boiled and used as a shampoo.
6.	ku du bixu	blackcaps	eaten fresh and dried
7.	staka' ats	thimbleberry	eaten with half dried salmon eggs, also eaten fresh

Note: Snohomish on cassette tape.

STUDENT ACTIVITIES:

1. Students can color the handouts.
2. Students can write the Indian names of the plants.
3. Students can learn how to pronounce the Snohomish names of the plants.
4. Students will perform on-site field studies together of local plants.
5. Students will be able to establish individual and/or a classroom ethnobotany library with physical examples.

EVALUATION ACTIVITY: Have students write what they liked best about the project and why. This can be done weekly or at the end of the 12 week project.

RESOURCES: The Ethnobotany of Western Washington
The Knowledge and Use of Indigenous Plants by Native People Earna Gunther

William Jones (grandfather deceased)

DEVELOPED BY: Henry (Kwi Tlum Kadim) Gobin, The Tulalip Tribe of Washington, 6700 Totem Beach Road, Marysville, Washington 98270.

SEAWEED AND GUMBOOTS

CULTURAL CONCEPT: The Tlingits have always enjoyed the many riches available in and near the sea. Seaweed and gumboots are two of these riches.

GRADE LEVEL: 3-4

SUBJECT AREA: Science, Health

GOAL: Students will learn to gather and prepare seaweed and gumboots.

OBJECTIVES:

1. Students will identify both black and ribbon seaweed when fresh and when dry.
2. Students will be able to list the steps in gathering and preparing seaweed.
3. Students will be able to identify gumboots on a beach.
4. Students will be able to explain how to harvest and prepare gumboots.
5. Students will be able to explain how seaweed and gumboot are of nutritional value.

CULTURAL LESSON:

The Tlingit people live in the coastal areas of Southeastern Alaska. This is a region rich in natural resources. A trip to the beach can yield many foods. Some foods can be harvested year-round, and others, only at specific times. This lesson will pinpoint two types of food for study: seaweed and gumboots.

There are two different kinds of seaweed harvested by the Tlingits, black and ribbon seaweed. These are picked off rocks in certain areas during the spring of the year, usually in May. The picking is done only on certain beaches at very low tide. The black seaweed grows on rocks and looks dark green when fresh, turning black when dried. The gatherers pull the seaweed off the rocks and stuff it into bags for transporting home.

The next step is to spread the seaweed out on large cloths in the sun to air-dry. When it is partially dried, it is put through a grinder and chopped into small pieces. The chopped stuff is again spread out to dry in the sun.

When thoroughly dried, the black seaweed is stored in closed containers in a cool, dry place. If it is completely dried, it will keep indefinitely.

It can be eaten as a snack, or in cooking. Seaweed soup with salmon eggs is a traditional favorite. This soup is made by putting some seaweed into a pot of very hot, almost boiling water to which a small amount of seal oil has been added. Boiled salmon eggs are then added along with salt and soy sauce to taste. The soup is ready as soon as it is heated throughly.

Ribbon seaweed preparation does not include the grinding. A favorite method of preparing this type is to singe it on a hot stove or griddle and eat it quickly.

Both types of seaweed contain a considerable amount of iodine, the mineral necessary for the proper functioning of the thyroid gland.

Another traditional Tlingit food gathered from the beach is gumboots. These are called chiton by non-Natives. Gumboots are found clinging tightly to rocks in tide pools. They can be harvested year-round. Knives or other sharp tools are used to pry the gumboots from the rocks. Preparation includes steaming for a short time, peeling off the eight small bony plates on the backs of the gumboots and finally, cleaning out the insides. The gumboots are then ready to eat, often dipped in seal oil.

STUDENT ACTIVITIES:

1. Interviewing: the students will interview an adult to find out more about seaweed, gumboots, or another subsistence food. They will write down and share with the class what they learned.

2. Mapping: the students will show, on a map of the Hoonah area, where the good gumboat and seaweed beaches are. A resource person from the community will come to the class to help with this activity.

3. Research: the students will investigate the tides. What makes high and low tides?

4. Field Trip to Beach: students will go to the beach to identify and pick gumboots and seaweed.

5. Food Preparation: students will prepare and eat the gumboats and seaweed. Make seaweed soup.

6. Art: the students will cooperate in making a mural showing the following scenes: seaweed and gumboots on a beach; people harvesting both; people going through; the seaweed preparation steps.

EVALUATION ACTIVITIES:

1. Students will write about and illustrate one of the foods studied; or

   Students will write about and illustrate a time when he/she went gathering seaweed and gumboots; or

   Students will explain in writing and pictures the gathering and preparation process of seaweed and gumboots.

2. Evaluation can also be done by observing students' participation during the gathering and preparation activities.

RESOURCES:

Forest Service Report #179, 1983, "The Subsistence Lifeway of the Tlingit People."

Heller, Christine A, Cooperative Extension Service, University of Alaska, 1976, "Wild, Edible and Poisonous Plants of Alaska."

Juneau Adult Education Center, The People's Recipe Book.

Kinney, Jean and Cle, What Does the Tide Do?. Young Scott Books, New York, 1966.

Community elders.

Mickelson, Belle, Animals of the Sea and Wetlands, Alaska Sea Grant Report.

DEVELOPED BY: Daphne Wright, Hoonah Public School, P.O. Box 157, Hoonah, Alaska 99829.

CIHPLAKON NAKA SKINUHSIS

CULTURAL CONCEPT: This will give the students a better understanding of where our land came from.

GRADE LEVEL: 3-4-5

SUBJECT AREA: Theatre, Drama

GOAL: To teach the students the true origin of the land through the use of the Passamaquoddy language.

OBJECTIVE: To have the students read and write Passamaquoddy language and speak fluently.

CULTURAL LESSON:

THE EAGLE AND BOY

Cihplakon naka skinuhsis (the eagle and boy).

Tama nil nti? (Where am I?)

Skicinowi ktahkmikuk. (You are on Indian land.)

Tan ktoli kocicihtun eli yut skicinowi ktahkmig? (How do you know that this is Indian land?)

Nitte yuhuki wecqi maceki. (That is what was told to me as I was growing up as a child.)

Wen olu yut milinoq ktahkimiq? (Who gave you this land?)

Katolu piluwahkewinuwok (the foreign people) wen nit eli pakotask? (who has been lying to you.) Katolu piluwahkewinuwok (The foreign people) lpa toke, wolitpostuwin yut skicinowi ktahkmig milinog kihei niweskum ma kahk apc wen mecimite nit kmihqitahatomon weci apc skat piluwahkewinuwok kisi pakotuluhk (You listen to me

carefully. This Indian land was given to us by the Great Spirit and nobody else. Always remember this so that the foreign people can't trick you.

STUDENT ACTIVITIES:

1. Have the students practice pronunciation.
2. Have the students learn vowels and alphabet.
3. Have students demonstrate movements in the play.
4. Have students learn songs that go with the play.

EVALUATION ACTIVITY: Have students put on plays to demonstrate how much they have learned.

RESOURCES: David Francis, Language Coordinator, Pleasant Point, Perry, ME 04667.

DEVELOPED BY: Dwayne Sockabasin, Passamaquoddy Bilingual Aide, Pleasant Point, Perry, ME 04667

CEDAR BARK MATS

CULTURAL CONCEPT: The art of cedar bark weaving is vanishing.

GRADE LEVEL: 3-6

SUBJECT AREA: History - Art

GOAL: Students will learn the art of cedar bark weaving.

OBJECTIVE: The students will learn how to plait cedar bark mats.

CULTURAL LESSON:

Cedar bark mats were made as long as a dining table and were spread on the floor as tables. Some of the mats were used as partitions in the long houses to provide privacy for families. The mats were also used as bedrolls.

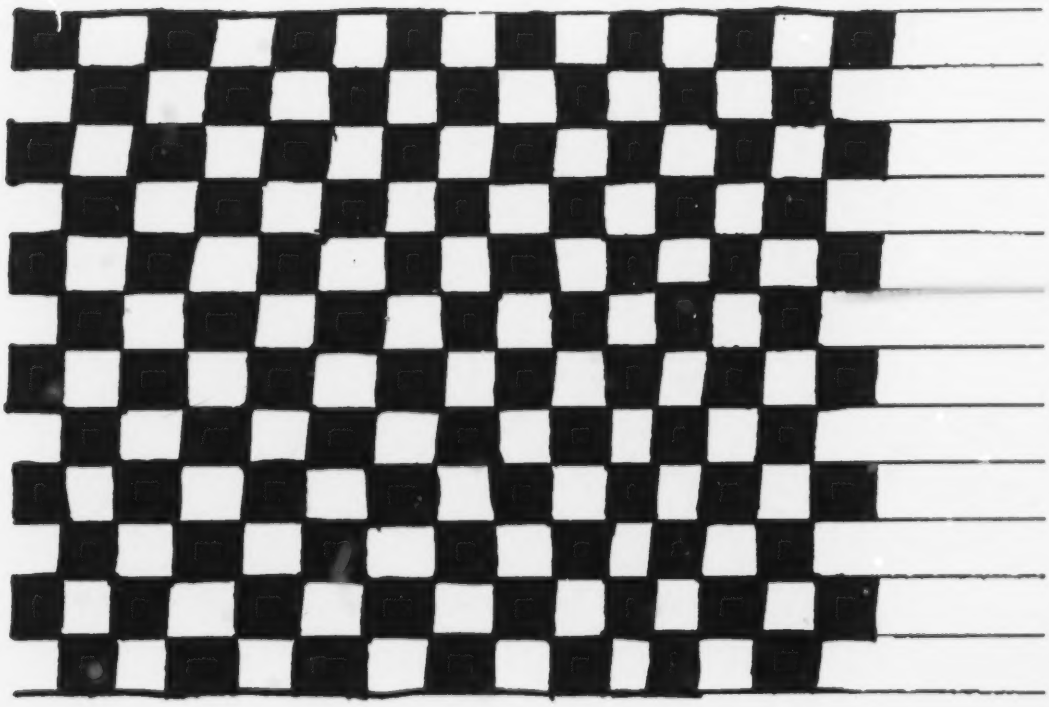
The bark was prepared by removing the outer and inner bark. It was then thinned down to two or three strips. The bark is then cut into strips 12 inches long by two inches wide. Each mat consists of 40 strips of cedar bark, 25 pieces are laid horizontally and 15 pieces are then weaved in and out of the horizontal pieces. The first vertical pieces are held down with the left hand after the second and third piece are woven in the rest should be secure, a fine cedar bark the size of a piece of string is used to tie off the end.

STUDENT ACTIVITIES:

1. Have the student make a cedar bark mat by using cedar bark prepared by the instructor.
2. Give each of the students 40 strips of cedar bark. (Handout A)
3. Have the students lay 25 pieces horizontally and then weave in and out the remaining 15 pieces of bark.
4. Have the students hold the first vertical pieces down with the left hand. The rest should be secure after the second and third piece of bark is woven in.
5. Have the student use a fine cedar bark the size of string to tie off the end.

HANDOUT A

This is an illustration of a cedar bark mat. The white spaces are where the cedar bark goes under the top one.



EVALUATION ACTIVITIES:

1. Observe students plaiting the cedar bark mats.

2. Use short printed quiz to evaluate student learning.

RESOURCES: Video tapes on plaiting from Ketchikan Indian Corp. Elder: Fiora E. Mather, Tsimshian Master Artist Basketry.

DEVELOPED BY: Dee Southard, J.O.M. Cultural Teacher's Apprentice, University of Alaska, Fairbanks: Cultural Teacher, Ketchikan Indian Corporation, 429 Deer Mount Ave., Ketchikan, Alaska 99901

EAGLE DANCE AND SONG

CULTURAL CONCEPT: The native dance is a very important part of the three southeastern Alaskan tribes. It is done during social gatherings for fun and relaxation.

GRADE LEVEL: 3-6

SUBJECT AREA: P.E. and Language Arts

GOAL: Students will be able to sing and dance the Eagle Dance at the potlatch.

OBJECTIVES:

1. Students will imitate and learn the Eagle Dance and song.
2. The student will be able to identify the difference between the song and dance of the past and the present.

CULTURAL LESSON:

The Eagle Dance is done for social gatherings and for fun. The student will learn the Eagle Dance and song from a culture teacher and by demonstration.

STUDENT ACTIVITY: Have students put arms straight out like eagle wings and bend their knees and move like an eagle soaring through the skies. The dance is performed to the beat of the drum.

Song: The song will be taught by the culture teacher.

Eagle Song:

Jiwaay guuthl aaxikwayaang daal,
Jiwaay guuthl aaxikawyaang daal,
Aagaa gwaanaa aagaa
Aagaa gwaanaa aa

EVALUATION ACTIVITIES: Students will perform the song and dance as a finale to the potlatch celebration.

RESOURCES: Cassette of Eagle Dance Song: Johnson O'Malley Program, 429 Deermount, Ketchikan, Alaska 99901

DEVELOPED BY: Verna Hudson, Tsimpshian, K.I.E. Boardmember, 430 Dock Street, Ketchikan, Alaska 99901

LISTEN THROUGH THE MIST

CULTURAL CONCEPT: Storytelling is an important part of tribal and family history.

GRADE LEVEL: 3-6

SUBJECT AREA: Language Arts

GOAL: Students will understand how oral storytelling is a tradition of the Southeast Alaskan Indians.

OBJECTIVES:

1. Students will be able to act out the story of "The Great Octopus of North Pass".
2. Students will be able to better understand the art of storytelling.
3. Students will be able to understand the difference between fact and myth.

CULTURAL LESSON:

The Southeast Alaskan Indians believed in many different myths. The Tlingit, Haida and Tsimshian are the tribes from Southeast Alaska that believe in myths. The myths have been passed down from generation to generation. These myths would tell of the different spirits that each tribe believed in.

Many stories tell of people who had done amazing things. Most myths concern humans or animals with supernatural powers. Myths are considered very sacred among the Natives of Southeast Alaska. All the stories have a moral.

Many of the stories that are told have been recorded through carvings on totem poles.

STUDENT ACTIVITIES:

1. Students will hear the story of "The Great Octopus of North Pass" (Handout A).
2. Have students draw a picture of the octopus raid.
3. Have students act out the story with a shadow play.
4. Have students create a picture from what they have heard using crayons, paints, and magic markers.

treatment given to the small octopus became the issue. The Octopus People demanded restitution and payment for the wrong done to their child. The Octopus People made preparations for an attack on the Haida Village. This is where the Indian doctor comes into the picture. He told of what the children had done. Also, in a dream he had seen the Raven Woman trying to warn her people. He told of the coming attack on the village. The attack would be on Raven clan and their house, Brown Bear House. It was their children that caused the trouble. We must remember there was also Eagle Phratry and their house in the village. They were not affected. This Eagle clan had the frog for their crest. They were a clan of great hunters and carvers.

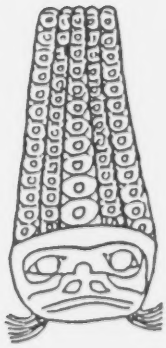
The Raven Chief ordered his clan to make ready for defense. He would not consider the restitution demands of the Octopus People. The Indian doctor told them what to do and what to expect. All the seams and cracks in the walls were caulked up. A retainer was put over the smoke hole. The attack would come at night. The attack came as expected. A great army of octopus came creeping up all over the beach and up and over the chief's house. They would suffocate the chief and his household. Towards morning the Octopus People could not carry on the attack much longer and they had to retreat back into the bay and salt water. They could not stay out of the salt water for long.

The octopus attack had failed and the chief and his house were saved.

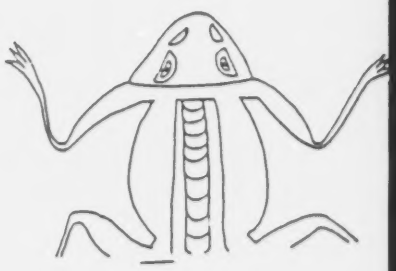
To commemorate this event the chief gave a big potlatch. It calmed hard feelings besides giving stature to Raven Woman and her children.

This being our clan mythology; I have a model totem of the one that was erected at this potlatch. This model was carved by John Wallace, who was my uncle and one of the last great Haida carvers. His name is "Saaduuts'".

This is the end of the story.



EXAMPLES OF CREST OR TOTEMS



EVALUATION ACTIVITIES: Ask the students oral questions about the story.
Examples:

1. What were the children taught and what is the moral of the story?

2. Why was the potlatch given?

3. Did the baby octopus really turn into a human?

RESOURCES: Robert Cogo, "The Great Octopus of North Pass" in Haida Storytelling Time, Ketchikan Indian Corp., 1979, p 28-31.

DEVELOPED BY: Sandra L. Bucknell, Johnson O'Malley, Ketchikan Indian Corporation, 429 Deermount, Ketchikan, Alaska 99901

HANDOUT A

THE GREAT OCTOPUS OF NORTH PASS

Haida stories and tales are not complete without an octopus story. This is a story centered at old North Pass near Hydaburg.

At one time over a thousand Haidas lived there. This story is a family story and has to do with Haida Mythology. I have a copy of the totem, about three feet tall, which was carved by my uncle John Wallace of Hydaburg. I have a picture of the original totem which stood at the old North Pass village years ago.

All Haida children were taught the strict adherence to the respect of nature and all the living creatures on earth. You could not harm or torture anything alive without being paid back in kind. Many things were tabu. The parents were very strict, seeing to it that the children did not break the rules. Any happening in the group was attributed to this and was taken as punishment.

STORY

Long, long ago, lived many Haidas at North Pass village. Generations of Tlingits and then Haidas lived there. The Raven Brown Bear clan was prominent there as was the Eagle phratry. Everything was in peace and harmony.

There came a time when a Raven woman went out on a canoe to gather roots. Time passed and she did not return. A search party found only her empty canoe amongst the inlets in front of the village. At that time, the Indian doctor sees that she was taken into the octopus' underwater village and, therefore, was living there and unable to get back to her village. This myth then became a Raven Clan mythology. It was accepted as such and the clan member's sorrow was eased.

At time went on a group of children were playing on the beach. One of the boys observed a small baby octopus swimming along the sand beach. He was struggling to gain the protection of the rocks.

The previous night the baby octopus had taken on human form and had visited his grandparents, but not knowing what it was they paid no attention to it. Some of the children playing on the beach had long sticks. They were poking around. Seeing the small octopus gave them the chance to have fun. They forgot all the instructions of their parents. They forgot about things taboo. They started to flip the small octopus up on the sand beach. The small octopus was struggling to get back into the salt water. He made it back to the octopus world. What was not known is that the small octopus was a child of the Raven Woman. In the octopus village under the sea there was trouble.

NATIVE FOOD SAMPLER

CULTURAL CONCEPT: Native people needed to collect, prepare and preserve native foods for their own survival.

GRADE LEVEL: 3-6

SUBJECT AREA: Social Studies

GOAL: Students will identify and learn what native foods were gathered in the past and what foods are eaten currently.

OBJECTIVES:

1. Students will identify foods gathered and eaten by the three southeastern tribes through taste and visual recognition.

2. Students will participate in learning where native foods are gathered and learn how they are prepared.

CULTURAL LESSON:

The native people from all three southeastern tribes of Alaska, (Tsimpshian, Haida and Tlingit) took only what they needed for their own food supply. They only took what was needed for subsistence. They never wasted food. They used every part of the fish, deer, seal, bear, and shellfish. Bones and shells were used for tools and cooking utensils, hides and furs were used for trading, clothing, blankets and protection.

Salmon was the decisive food resource of the Tsimpshian and most northwestern coast tribes. Salmon furnished the bulk of fish dried for winter use. Some salmon could be caught during the winter to relieve the monotony of smoked dried fish. Hooligan, a variety of candlefish with high oil content, was second in importance among the basic seafood resources. Hooligans were available beginning in late February until late May. It was welcomed because it came in early spring when stores of dried foods were apt to be low, and fresh food was scarce. Herring were also caught and dried or rendered into oil. Deep sea fishing for cod and halibut was another important activity of the native people.

Hair seals and sea lions, bear, deer, and mountain goat, that was hunted, furnished both food and furs. Shellfish and seaweed, collected by women were important barter and food items. Seaweed was collected in late May or early June.

Almost everything edible in the area was utilized. Minor resources such as shoots, roots, crab apples, barnacles, chitons and barks, added variety to fish, meat, and berry diet.

Berries grew in many varieties and great abundance. Some kinds of berries were salmon berries, blueberries, gooseberries, soap berries, thimble berries, etc. You can collect these in the summer months--June, July, and August.

The Tsimpshian were able to take advantage of the perishable, seasonal abundance of foods because of their knowledge of efficient techniques of drying and smoking fish, meat and berries, rending oil from fish and berries by sealing them in fat. The coastal areas were too damp for the sun and wind drying, so smokehouses were constructed or racks were used over slow fires out-of-doors.

It was characteristic of the southeast tribes to claim resource districts, by kinship, i.e. lineages of each tribe. They were owners of rights to hunt, fish and pick berries or gather raw materials from geographically defined territories.

Organization for the collection and conversion of foods and raw materials was left in the hands of lineage and tribal heads. They planned the seasonal movement from winter camps to fishing camps.

Spring and summer were busy seasons when food was preserved and stored for the stormy months from November through February. Fall hunting ended the seasonal activities for most families.

STUDENT ACTIVITIES:

1. Have students view and taste certain native foods that are available.
2. Have students learn where to obtain these foods: certain areas, pictures, and presentations from elders.
3. Have students go on a field trip to the beach and learn to collect certain foods that are available.
4. Have students learn the four food groups.
5. Have students do a "word-match" (Handouts A and B) placing the names of food in their correct food groups.

EVALUATION ACTIVITIES:

1. Students will have a class discussion on the native foods they have tasted and where they came from.
2. Students will complete word-seek on food, titles and what food groups they belong to.

RESOURCES: Elders of the community

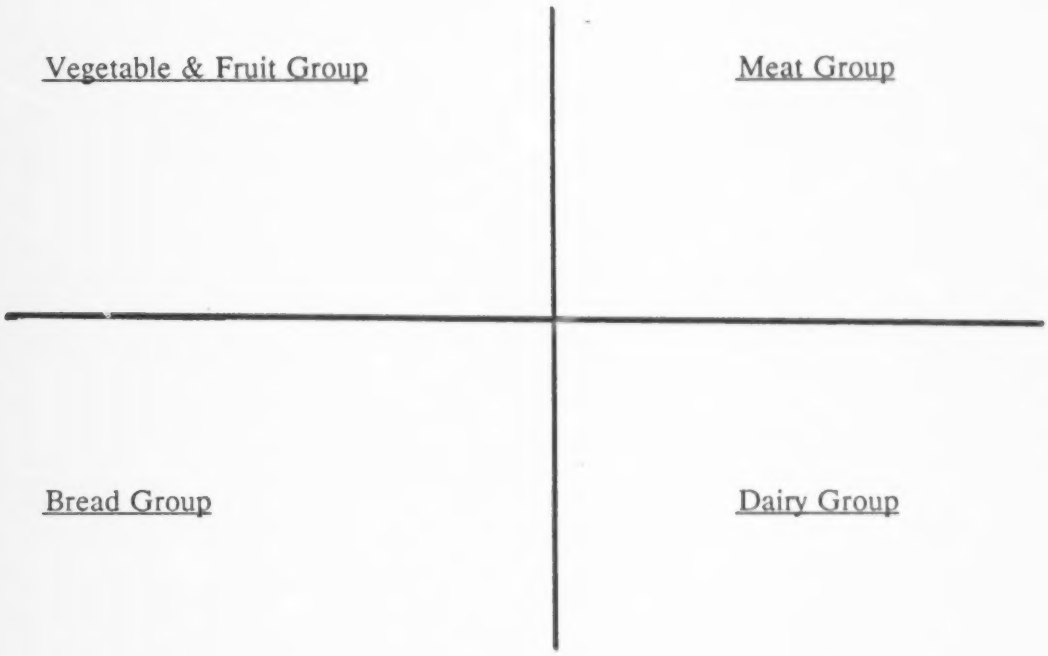
The Tsimpshian Indians by Viola E. Garfield and their arts.

DEVELOPED BY: Debi White, Tsimpshian, Johnson O'Malley Program, Early Childhood Teacher, I.E.A. Board Member, 429 Deermount, Ketchikan, Alaska 99901

HANDOUT A

NATIVE FOODS AND THE FOUR FOOD GROUPS WORD MATCH

Directions--please write the food item under the food group it represents.



salmon	crab apples
deer meat	clams
hooligan	lichens
cod	gum boots
halibut	crab
seaweed	mussels
seal	salmon berries
blueberries	soap berries
goose berries	

HANDOUT B

NATIVE FOODS AND THE FOUR FOOD GROUPS WORD MATCH
(Answer Sheet)

Directions--please write the food item under the food group it represents.

Vegetable & Fruit Group	Meat Group
seaweed salmon berries blue berries soap berries goose berries lichens	salmon deer meat hooligan cod halibut seal clams gum boots crab mussels
Bread Group	**Dairy Group**

TOTEMS - MY FAMILY'S HERITAGE

CULTURAL CONCEPT: Totem poles were a important part of recording family history.

GRADE LEVEL: 3-6

SUBJECT AREA: History, Arts, Social Studies

GOAL: To provide an understanding of the history of totem poles.

OBJECTIVES:

1. Students will be able to identify Totem Pole crests.
2. Students will create their own totem poles using their family crests.

CULTURAL LESSON:

The native people from the three tribes of Southeast Alaska (Tsimp-shian, Haida, Tlingit) used the totem poles to record historical and life-time events of their family and pass them on to the children through storytelling. The emblems on the poles were called crests. The crests were made from animals, birds and fish figures. Each family's genealogy was made from these certain animals or crests. Every family belonged to a certain clan. Before contact and trading with the explorers, they made their carving tools of bones, stones, antlers and shells. When contact with the explorers and trading started, they traded furs and crafts for metal tools, wool blankets, buttons and trade beads. The native people made their own paint from natural resources. They had traditional colors that they used. Red, which came from berries, black which came from charcoal or the eye of the devil fish. Bluish green came from mineral deposits and then later from the copper that they received through trade. They would chew the salmon eggs to pulp and mix this with the berries, charcoal and copper deposit.

After carving and painting the pole, it was erected. The native people from that tribe can look at the pole and know it's meaning. Totem poles carved today are so the native people as well as non-native people will not forget past cultural practices.

STUDENT ACTIVITIES:

1. Students will take a field trip to the Saxman Totem Pole Park, Totem Bight, The Totem Heritage Center and the Ketchikan Museum.
2. Students will view photographs of totem poles from the past and present, and learn some of the stories behind them.

3. Children will learn through viewing different crests and learn how to tell the differences through class discussion.

4. Have students ask parents or grandparents to tell them their family crests.

5. Have a native carver come into the classroom and show the children how to create family crests and explain crests.

6. Give each student a totem pole shape on paper. (Handout A)

   a. Have child draw crest designs.

   b. Student will glue three to five wooden dowels together.

   c. Cut wings out of a flat sheet of balsa wood and attach with glue to totem poles.

   d. Students will paint crests on their poles using traditional colors. (acrylic paint) (Handout B)

EVALUATION ACTIVITIES:

Students will meet for show and tell and show other class peers the totem poles they created. The other students will tell what crests they see. Students will share the story behind the totem pole they created.

RESOURCES: Saxman Totem Park, Saxman, Alaska, Totem Bight , Ketchikan, Alaska, elders of the community, carvers of the community.

Books for Teachers:

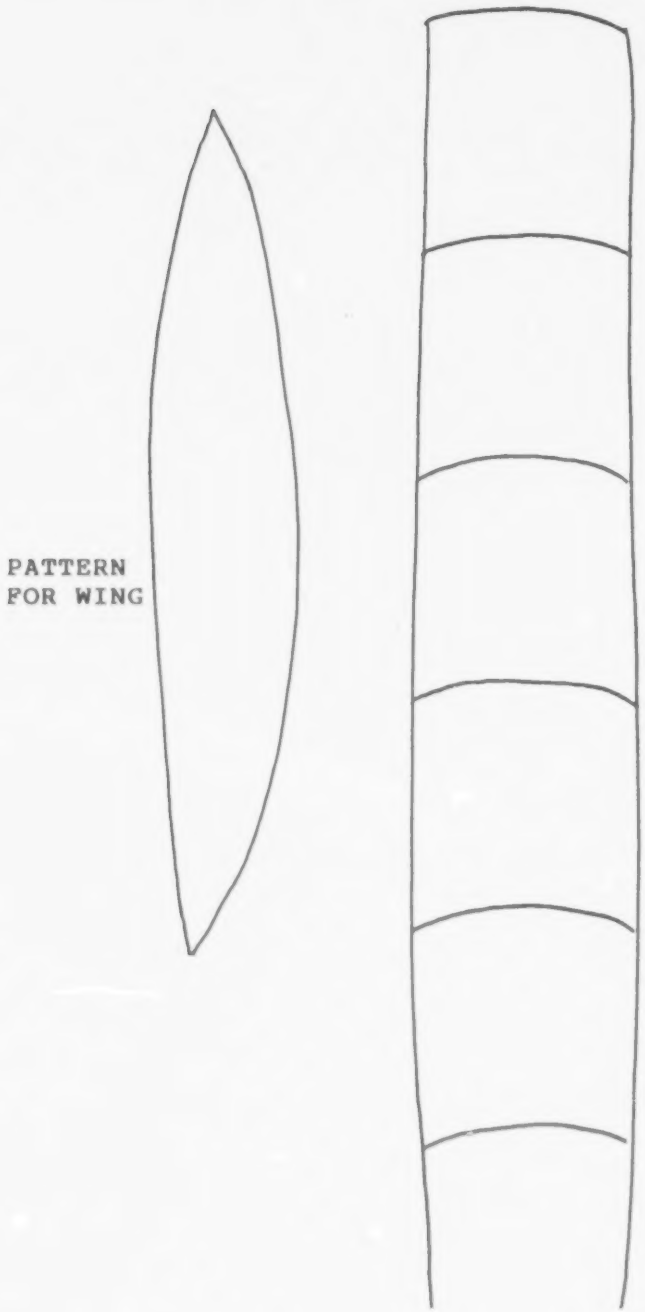
"Cedar", by Hilary Stewart
"Sky Man on the Totem"
"Once Upon a Totem"
"Once More Upon a Totem"
"Monuments in Cedar"

Study Prints: The Traveling Chest - Ketchikan Museum, Ketchikan, Alaska; The Totem Heritage Center, Ketchikan, Alaska.

DEVELOPED BY: Debi White, Tsimpshian, Indian Education Board, Johnson O'Malley Program, Early Childhood Teacher, 429 Deermount, Ketchikan, Alaska 99901

HANDOUT A

PRACTICE SHEET FOR DRAWING TOTEM POLES



HANDOUT B

Raven as both bird & human holding Beaver's house (or a fish trap), and Beaver holding a gnawing stick: from an argillite pole, Nat. Mus. of Canada

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THE TRIBAL POTLATCH REGALIA

CULTURAL CONCEPT: Potlatch regalia reflects different tribal clans.

GRADE LEVEL: 3-6

SUBJECT AREA: History and Art

GOAL: The student will learn how to make the Potlatch regalia and be able to explain it's history and meaning.

OBJECTIVES:

1. Students will learn the historical meaning of the Raven Clan, Wolf Clan, and Killer Whale Clan.
2. Students will use the different clan designs in regalia making using beads, buttons, leather, felt, and shells.

CULTURAL LESSON:

The regalia is very important during the Potlatch because the designs show the different status within the clans. The designs that we are using today in this lesson are the Raven which belong to the Haida Tribe, the Wolf, which belongs to the Tsimpshian Tribe, and the Killer Whale, which belongs to the Tlingit Tribe. These designs distinguishes the tribes from one another.

STUDENT ACTIVITIES:

1. Have students design and construct headbands and vests.
2. Divide students into the three clans (Raven-Handout A, Killer Whale- Handout B, and Wolf-Handout C). Some native students will already belong to a clan and may wish to stay with it.
3. Patterns will be provided for the headbands and vest. Materials can be purchased at any local arts-n-crafts store. The construction and materials for the vest (handout D) are the same as the headbands. (Handout E)

4. Have students use a list of words pertaining to the Potlatch and complete the word search. (Handout F).

EVALUATION ACTIVITIES:

1. Observe students while they make the headbands and vest.
2. Use word search that has the Potlatch word list.
3. Have students discuss different clans.

RESOURCES: Elementary Curriculum Guide, Juneau Indian Studies Guide, Juneau School District; I.E.A. Director, William Thomas, Sr., 2610 4th Avenue, Ketchikan, Alaska 99901

DEVELOPED BY: Cynthia A. Taylor, I.E.A. Tutor, 2610 4th Avenue, Indian Education Department, Ketchikan, Alaska 99901.

RAVEN

HANDOUT B

KILLER WHALE

WOLF
67

LESSON:1 Making a Paper Vest

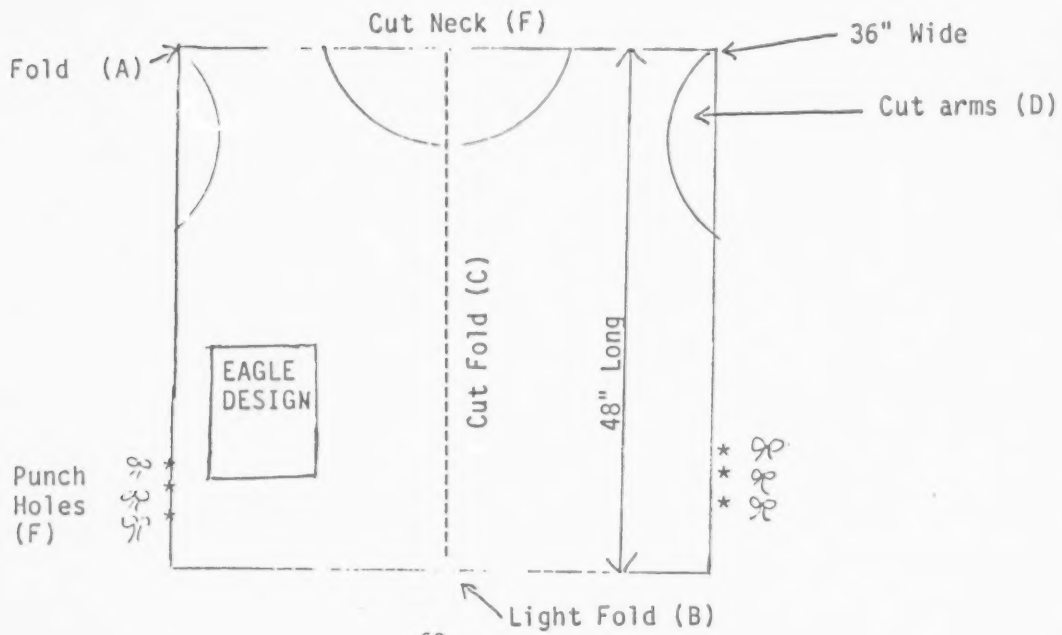
MATERIALS:

- Jim Marks' Eagle design
- 36" x 48" butcher paper
- Classroom paper and scissors
- Yarn for tieing vest together
- Glue for gluing design on vest
- Colors for coloring

PREPARATION:

- (a) Fold butcher paper in half
- (b) Fold in half again lightly
- (c) Cut, fold B to fold A
- (d) Cut out arms and neck (e) (see illustration)
- (f) Punch holes to tie vest together (see illustration)
- (g) Use yard to tie vest sides
- Paste design on vest

ILLUSTRATION FOR VEST



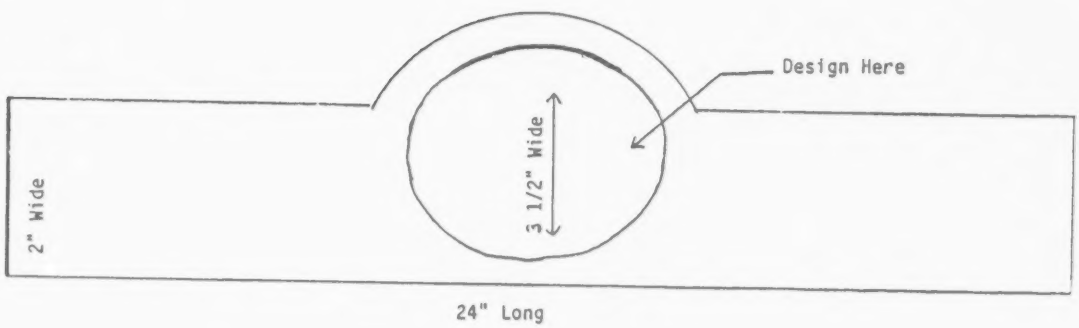
LESSON 2: Pattern for the traditional Potlatch headband

MATERIALS:

- 24" sheet of butcher paper cut into 4" strips
- Stencil of headband
- Classroom crayons and scissors
- Design to put on headband by Jim Marks
- Tape

PREPARATION:

- Trace design on butcher paper, and cut out.
- Color clan design
- Glue on headband
- Tape to fit head



POTLATCH WORD SEARCH

k	i	l	l	e	r	w	h	a	l	e	c	l	a	n	o	b	t
s	t	x	w	m	b	y	e	e	a	t	m	k	l	d	b	r	s
r	c	o	i	a	f	x	g	b	n	r	o	b	m	j	i	a	r
b	s	m	t	x	h	n	c	j	q	u	f	x	c	b	x	g	x
x	v	r	a	v	e	n	c	l	a	n	j	v	e	u	q	b	u
w	o	t	b	k	a	q	j	k	u	x	b	c	q	v	n	c	n
u	w	y	d	l	d	g	r	q	f	u	x	g	o	e	v	s	x
o	y	i	x	w	b	l	u	c	o	v	c	h	r	s	h	u	o
m	e	r	e	g	a	l	i	a	p	o	t	l	a	t	c	h	x
s	h	x	o	v	n	b	r	q	n	j	u	x	o	n	q	a	r
r	r	o	t	b	d	r	f	s	q	v	j	h	q	j	t	f	q
r	l	o	r	t	e	x	u	b	q	h	c	q	l	r	x	a	t
l	x	a	s	a	a	r	w	o	l	f	c	l	a	n	r	o	n

Raven Clan
Wolf Clan
Killer Whale Clan

Headband
Vest
Robe

Regalia
Potlatch
Tribe

ELDERS: OUR GREATEST RESOURCE

CULTURAL CONCEPTS: Tribal cultures will soon disappear if we do not preserve the knowledge of the elders.

GRADE LEVEL: 4-6

SUBJECT AREA: Social Studies and History

GOAL: Students will understand why it is so important to listen to their elders.

OBJECTIVE: Students will be able to retell native stories and identify native designs and tribal regalia that have been taught to them by the elders.

CULTURAL LESSON:

For many years the Indians were taught that it was wrong to practice their native language and customs. Because of this, many of the younger generations are not familiar with their heritage. We are very fortunate to live in an area where there are unique cultures that still exist because of the elders. With their help, another generation will learn how to preserve their language, their songs, and their stories, which have almost been lost. Over the next few days you will learn why the elders are so important to the tribes and why they are called "the greatest resource".

STUDENT ACTIVITIES:

1. Have students invite an elder to the classroom and have him/her tell a story to the students.
2. Have a discussion with the students about an elder.
3. Invite an elder to go along on a field trip with the students to the totem parks. He/she can tell the students the story behind each totem pole.
4. Have students make a tape recording or video of an elder telling a tribal story.
5. Have students do a written interview with an elder. (See attached interview form Handout A).

EVALUATION ACTIVITIES: Ask students to write a brief summary of why they think elders are important. Have the students tell one of the things they learned from an elder.

RESOURCES: Ketchikan Native Elders

DEVELOPED BY: Karen Murphy, I.E.A. Tutor, 2610 Fourth Avenue, Indian Education Department, Ketchikan, Alaska 99901

Handout A

INTERVIEW FORM

1. What is your name?
2. Where and when were you born?
3. What is your tribe?
4. Are you a member of a clan? If so what is it?
5. Do you have an Indian name? If so what does it mean?
6. What do you feel were the most important things you were taught as a child by your parents and grandparents?
7. What were some of the "Indian ways" that you remember being taught as a child?
8. What kind of school did you attend when you were growing up?
9. What was the best part of growing up as an Indian?
10. What is the most important part of Indian heritage that you want to teach your children?
11. Why is it important for young people today to learn traditional Indian Ways?

LONG, LONG AGO

CULTURAL CONCEPT: All people have stories specific to their culture. Sometimes these stories parallel stories from other cultures. These stories are told to explain, entertain or pass on beliefs or customs.

GRADE LEVEL: 4-6

SUBJECT AREA: Language Arts

GOAL: Students will develop an awareness of the roles of oral tradition in transmitting the Ojibwe culture, history and values from one generation to the next.

OBJECTIVES:

1. Students will be able to tell some of the stories told in class.
2. Students will be able to tell why the Ojibwe people use stories.

CULTURAL LESSON:

The Ojibwe people use legends as a teaching tool. Since the Ojibwe language was not written, oral communication was used to transmit the history and culture values from one generation to another.

Stories were tools and continue to be told today for the spiritual education of the children. Stories encouraged the use of imagination with the hope that this would lead to a child seeking a vision. The Anishinabe strongly believe that each person must seek a vision which offers insights into the reasons for his/her life. But it is not enough to have a vision. One must incorporate this vision into the everyday fabric of daily living. "No man begins to be until he has seen his vision."[1] Just as no woman begins to be until she has seen her vision.

"The themes covered hunger, courage, generosity, fidelity, creation, death, the nature and essence of being, the tone of life, the quality of existence, transformation, history and all matters that relate to life and being, matters that engage the fascination of mankind."[2] These powerful themes were not all presented to the child at once. In traditional Ojibwe culture, the first stories told the young child took the form of imaginative descriptions of animal, plants and men. They were accompanied by drum and

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[1] Johnston, Basil. Ojibway Heritage. McClelland and Stewart. Reprinted 1988 © 1976. p. 119.

[2] Op cit p. 123

pantomime and there purpose was to encourage children to sleep and dream. Dreams were considered the first form of a vision.

Children would be asked questions such as, what did you see today that was beautiful? What did you hear that was pleasing? What did you touch this morning that was moving?[3] As children grew, so did the meaning and depth of the stories. Through the stories, the leaders offered wisdom to the child so that he/she would know how to approach life. Tribal stories are circular in nature. They do not follow a cause and effect in their story lines as do European stories. In Native American stories things just happen and we must accept this without seeking a cause. Death in the stories is a natural part of the circle of life. In Ojibwe stories, good and evil are put in balance. Evil cannot be overcome, but rather one character in a story outwits another. The trickster in Ojibwe stories, Waynabozho (win-a-boo-zhoo) is the balancer of power. He uses great imagination to outwit evil. Much of the humor in the stories comes from the trickster. Sometimes he is the source of evil himself-playing jokes on himself-showing human frailty. Waynabozho had the power of transformation. Sometimes he appears as a rabbit. Tribal stories emphasize relationships, (i.e. man to the land; man to animals; man to man).

Tribal stories are sacred in content. Some stories are not told outside a religious setting. It is important to follow the tradition of telling the Ojibwe stories only in the winter. This is because the animal spirits are asleep and they cannot harm you.[4] Basil Johnston says, "...it is not enough to listen or to read or to understand the truths contained in the stories. According to the elders the truths must be lived out and become part of the being of a person. The search for truth and wisdom ought to lead to fulfillment of man and woman."[5]

STUDENT ACTIVITIES:

1. The teacher will share several stories with the class. (See resource list.) He/She will explain to the class the general information given in the background information. Key points to cover are:

   - The Ojibwe children receive a careful education from their family and other elders of the tribe in such things as good manners, right conduct, how to relate to animals and people and how to survive in the forest (reservation, city).

   - The Ojibwe are a deeply spiritual people who seek harmony with the rest of creation and draw strength from the spirits

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[3] OpCit. P 122.

[4] Andrew Favorite--Anishinabe White Earth Reservation.

[5] OpCit. P 7

of all creatures (the two-legged, the four-legged, the winged people, and the people who swim in the waters of mother earth).

2. The teacher will group students and lead a discussion on the following questions:

   a. In what ways are the lessons you learn in school important to your future?

   b. Why do elders teach Anishinabe children through stories?

   c. Are there lessons important to an Ojibwe child's future?

3. Teacher will lead a discussion on the names: Chippewa, Ojibwe, Ojibway, Anishinabe. Chippewa is a French corruption of Ojibwe (O-Jib-Way). Ojibwe and Ojibway are both acceptable spellings of the tribal name. Anishinabe (A-Nish-In-A-Bay) is the name the tribe calls itself. It means original people.

4. Circle Game Gossip: Children sit in a circle and pass a sentence around the circle. The last person repeats the sentence aloud. Compare this to what was originally spoken. (To understand that in oral communication what is spoken can change as it is told from person to person.)

5. Group Storytelling: Begin the lesson with a story starter. Allow each child in the circle to add a few sentences until the story is complete. Tape each segment of the story and then transcribe it to a story chart. Have the class illustrate the story.

6. Individual Storytelling: Have each child develop a story. There are to be told by each student to the class. A tape recorder or video tape should be used. Children could draw pictures to share with the group as they are sharing their story with the class.

7. Invite a native Ojibwe storyteller to the classroom. Honor him/her by offering a gift of tobacco.

8. Students will dramatize one of the legends and put it on for another class or an assembly.

9. Students will compare the Ojibwe storytelling tradition with the oral traditions of Scandinavian (Viking saga), Greece (Homeric epics), Africa (tribal histories).

EVALUATION ACTIVITIES:

1. Teacher observation of students' participation in the above mentioned activities.

2. Students' stories and illustrations.

RESOURCES:

Edward Benton-Bonai. The Mishomis Book, The Voice of the Ojibway 1979. Indian Country Press, Inc.

- The Ojibway Creation Story, page 2
- The Flood Story, page 29
- The Pipe and The Eagle, page 75
- Seven Grandfathers and The Little Boy, page 61

Michael J. Cadufto and Joseph Bruchac. Keeper of The Earth. Illustrations by John Kahionhes Fadden and Carol Wood. Fulcrum, Inc. Golden, Colorado, 1988.

- How Fisher Went To The Skyland, page 120
- Manabozho and the Maple Trees, page 145

DEVELOPED BY: Dr. Joan F. Kennedy, Ojibwe-White Earth Reservation, Minneapolis Public Schools and Mankato State University, 1604 Frost Avenue, St. Paul, Minnesota 55109.

A SNOHOMISH CLAM DIGGING TRIP

CULTURAL CONCEPT: The Snohomish people used the environment efficiently for food resources and could prepare their food wherever they were.

GRADE LEVEL: 4-6

SUBJECT AREA: History, Home Economics, & Family Life

GOAL: To understand how resourceful the Snohomish people were in food preparation.

OBJECTIVES:

1. The students will develop a sense of pride in knowing their ancestors were resourceful and organized.
2. The students will have more appreciation for their coastal culture and will know how to prepare native foods.

CULTURAL LESSON:

When the Snohomish people went on a clam digging trip, they did not need many supplies. They brought with them a bowl, a spoon, knives, white flour, salt, baking powder, shortening, clam baskets, and digging tools. In the early days, the Snohomish paddled canoes to reach the clam beds. The whole family would go clamming and everyone helped. The older men of the family would dig the clams while the younger ones would pick up the clams. The women of the family would begin gathering wood, large rocks, skunk cabbage leaves, and salmon berry leaves for the fire and clam bake. After doing the gathering, a fire would be built in the sand. The rocks would be placed in the fire so they could be heated for the clam bake. While the rocks were heating, the sand bread would be prepared.

To make a small batch of sand bread you need 2 cups white flour, 1/2 tsp. salt, 2 tsp. baking powder, 1/2 cup shortening, and 1 1/2 cups water.

1. Mix flour, salt, baking powder.
2. Mix shortening into dry ingredients.
3. Add water a little at a time until you have a good stiff dough.
4. Knead the dough and shape it until it is a flat circle.

By this time, the sand around the fire will be hot. Then a place in the sand would be dug out large enough to place the flat circle of bread dough. The dough would be covered with the hot sand to cook. When the bread was done it would be dug out and shaken off. Next, would be the preparation of a rectangular hole for the clams. When the rocks are red or white hot, they are placed in the hole. The skunk cabbage leaves are then placed over the rocks. Then the steamer clams and the salmon berry leaves are placed in the hole. The last step is to place two or three layers of skunk cabbage leaves over the entire pit and pour a dipper or two of water so the steam will begin to cook the clams. If the steam is thick and hot you can cook the clams in approximately one and a half hours. While the steamer clams are cooking the women would clean some of the larger clams, place them on an ironwood stick and cook them over the open fire. In about 25-30 minutes you can have barbecued clams. Add berries, and you will have a delicious Snohomish meal, consisting of steamed clams, barbequed clams, berries, and sand bread.

STUDENT ACTIVITIES:

1. Have students take a field trip to gather berries, and clams.
2. Invite a lecturer. Have them bring old photos and baskets, dried berries, clams, etc.
3. Have students demonstrate how to prepare sand bread.

EVALUATION ACTIVITIES:

1. Have students discuss lecture. Have them express their feelings.
2. After sand bread demonstration have student discussion.
    A. How did it taste?
    B. Would you do this again?

RESOURCES: Elsie Price - Native Elder
Della Hill - Native Elder

DEVELOPED BY: Sheryl Fryberg, Tulalip Tribes Services Planner, Tulalip Tribe, 6700 Totem Beach Road, Marysville, Washington 98270

ULU - ESKIMO WOMAN'S KNIFE

CULTURAL CONCEPT: Whether it's for preparing game or cutting skins, the ulu has played a vital role in the life of the Eskimo.

GRADE LEVEL: 5

SUBJECT AREA: Social Studies

GOALS:

1. To become aware of the utility of the ulu;
2. To know the importance of ulu in the Inupiaq Culture;
3. To find that there are different styles of ulus in various Eskimo cultures in the Circumpolar North Regions.

OBJECTIVES:

1. Students will learn how to use the ulu.
2. Students will learn when to use the ulu and why it might be easier to use rather than another cutting implement.
3. Student will learn that the basic shape of the ulu is the same even if there are different kinds.

CULTURAL LESSON:

In the Inupiaq Eskimo Culture, the ulu is just like a chef's favorite cutting implement. It has a multi-functional aspect to it as it is used not only for preparing game for meals, but also for preparing game for clothing and boat covers.

Its unique quarter-moon shape allows the user to smoothly cut without having to exercise great amounts of safety precautionary measures. The handle is usually made of walrus tusk ivory or wood. The main body of the blade is usually metal used in cutting saws.

Sizes vary from the small razor sharp sewing ulu to the large kitchen ulu. An ulu is preferable to a razor blade because of its handiness and also is more visible if misplaced.

STUDENT ACTIVITIES:

1. After giving safety precaution directions, pass the ulu among the students. Have them feel it and make the motions how to use it.

2. Bring items of food and have students cut them up into small pieces with the ulu. Students can compare the use of the ulu and their kitchen knives.

3. Have students create a mural with their own ulu designs.

4. Have students collect ulus from home or find illustrations of different shapes of ulus. They can talk about whether the ulus were made by craftsman in the community or whether they were brought in.

5. Have students write a poem about the ulu.

EVALUATION ACTIVITIES:

1. Students will demonstrate how to use an ulu and when it is best to use it.

2. Students will identify materials used in making ulus.

3. Students will learn to appreciate the ulu as a traditional cutting implement, unique to the Inupiaq culture.

RESOURCES: If you have an ulu, bring it to class. If not, see if your co-workers have one they will lend you.

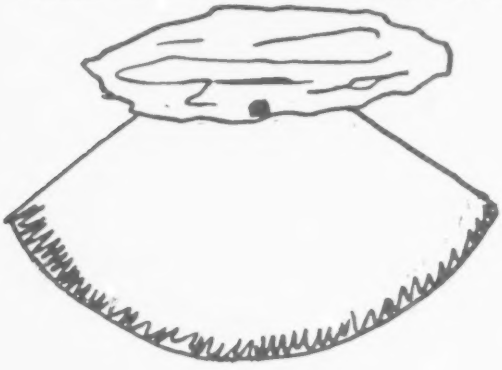
Pictures from the bilingual program's language kits.

DEVELOPED BY: Elsie Itta, North Slope Borough School District, Pouch 169, Barrow, Alaska 99723

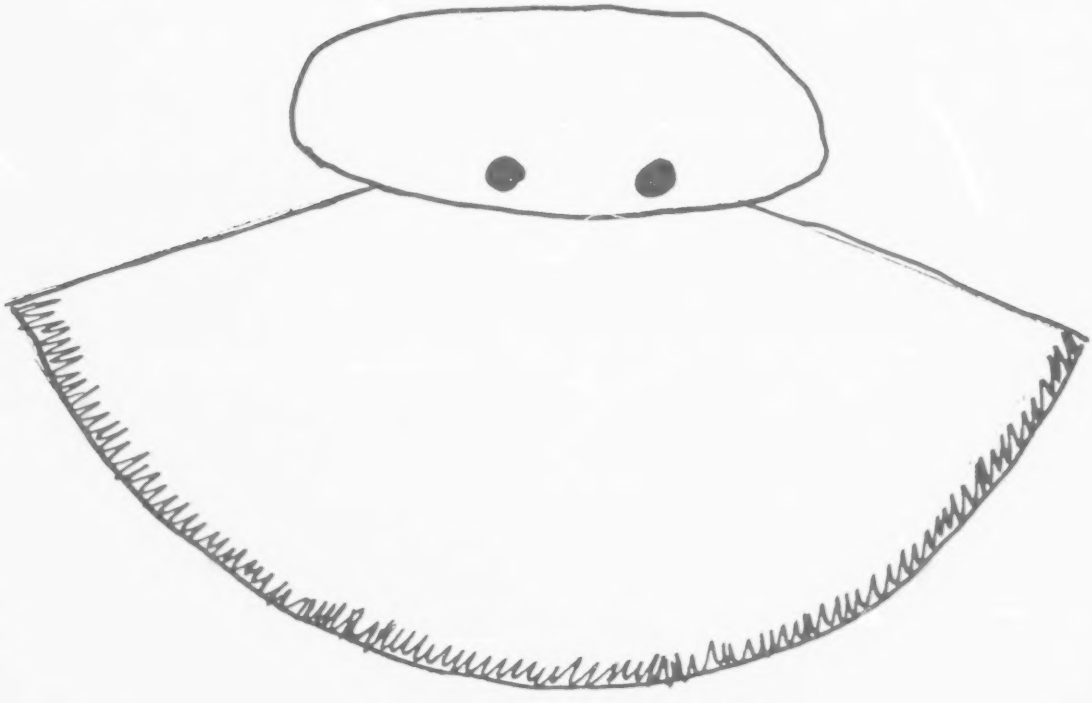
SEWING ULU"S

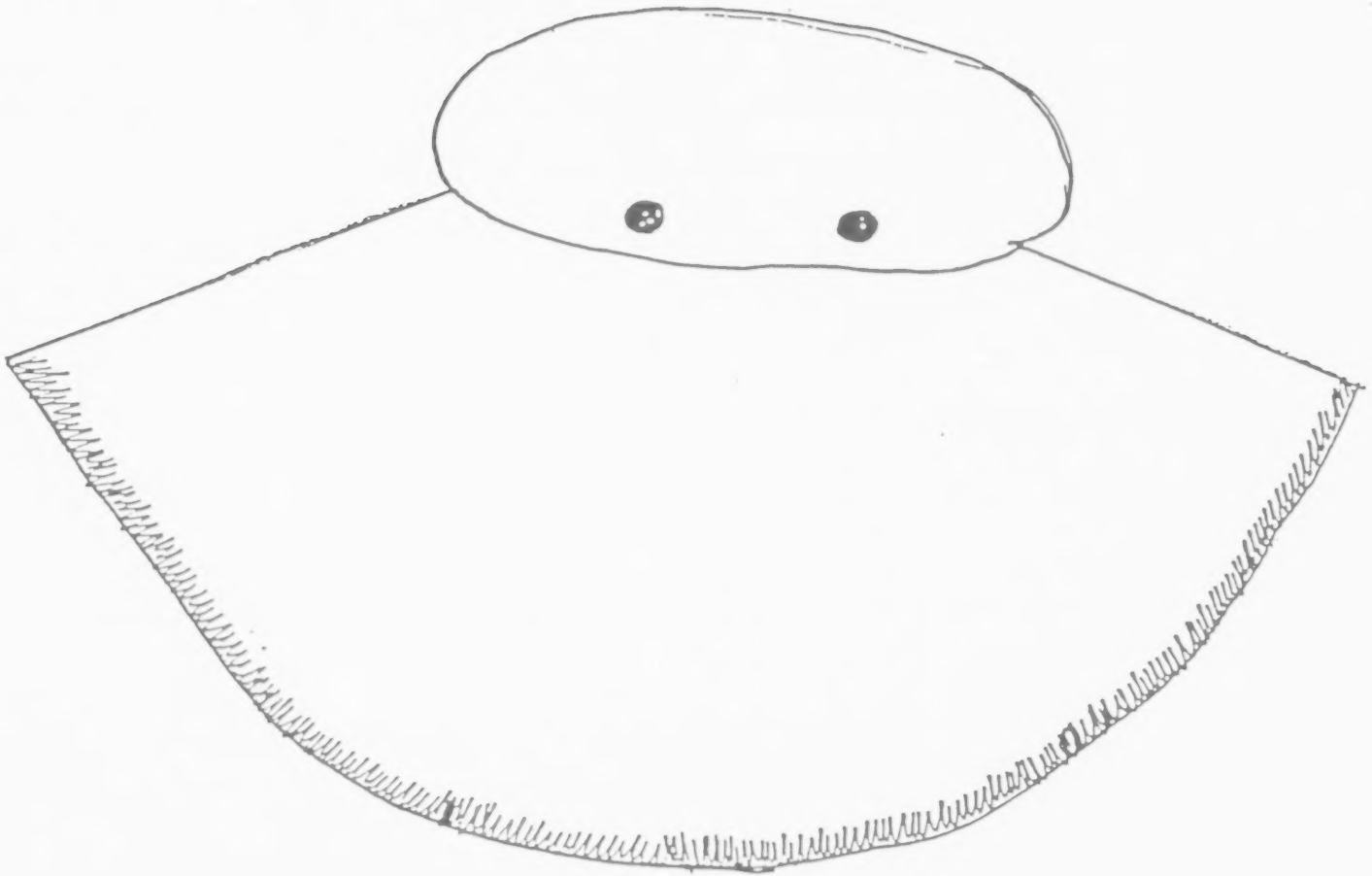
WOODEN HANDLE

COULD BE A POLAR BEAR TOOTH HANDLE



AVERAGE SIZE KITCHEN KNIFE





ULU LESSON NO. 2

LARGE ULU KNIFE

THE CEREMONIAL ROBE

CULTURAL CONCEPT: The ceremonial robe is used at Potlatches, Pole Raising, and memorials.

GRADE LEVEL: 5-6

SUBJECT AREA: History - Art

GOAL: Students will make a ceremonial button robe.

OBJECTIVES:

1. Students will be able to explain the occasion at which the ceremonial robes are worn.
2. Students will learn how to behave when wearing the cermonial robe.

CULTURAL LESSON:

The students will learn that the ceremonial robes are worn only on special occasions such as Potlatch, Pole Raising, and Memorials. They will learn to behave with reverence while wearing the ceremonial robes.

The students will learn that they must respect the ceremonial robe as a valuable symbol and an integral part of their cultural display.

STUDENT ACTIVITIES:

1. The students will use a heavy felt or a navy blue blanket for the robe. It will measure fingertip to fingertip (when arms are extended) in width and from shoulder to ankle in length.
2. The students will put a border of red felt 6" wide across the top and down each side. Traditionally this is all hand sewn.
3. The students will sew their crest (Killer Whale or Raven) in the center of the robe. They will outline the animal with buttons. Upon completion of this they will sew the buttons on the edge of the border.

EVALUATION ACTIVITIES:

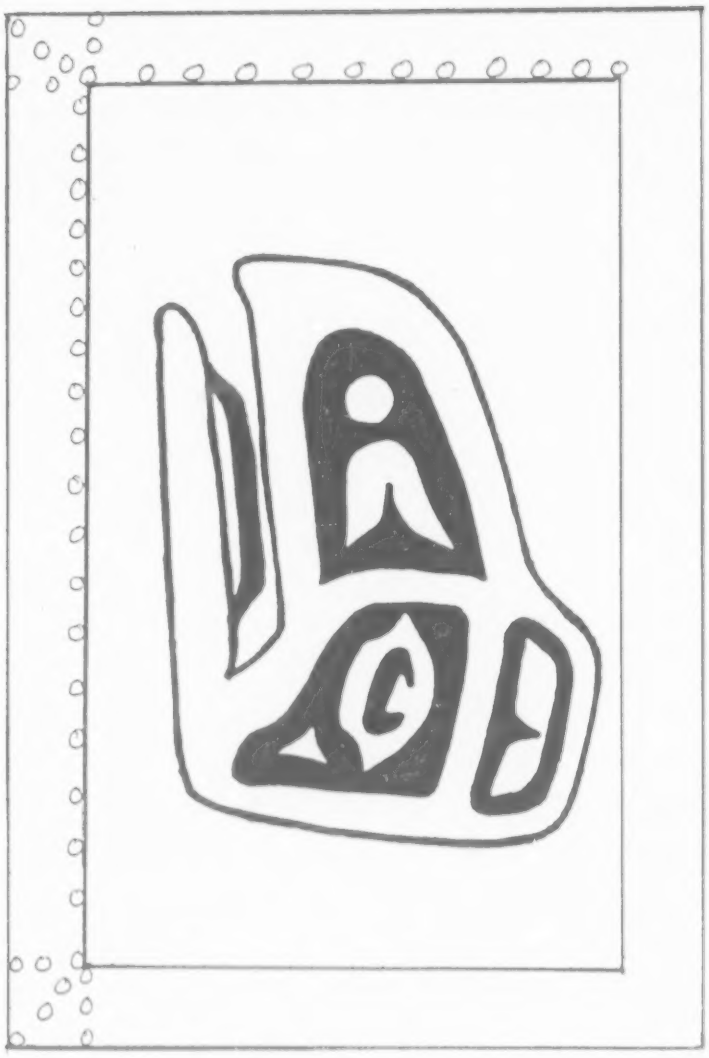
1. Observe students sewing their robes.

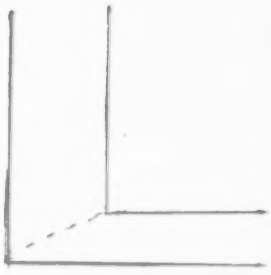
2. Ask students questions regarding what they learned:
   a. When are ceremonial robes worn?
   b. What materials are needed to make a ceremonial robe?

RESOURCES: Elder: Esther Shen, Master Artist.
Published material
Video tapes from Totem Heritage Center

DEVELOPED BY: Dee Southard, J.O.M. Cultural Teacher's Apprentice, University of Alaska, Ketchikan Indian Corp., 429 Deermount, Ketchikan, Alaska 99901

CEREMONIAL ROBE





MITERED CORNER'S

Raven

87

DELORES SOUTHARD: A TSIMPSEAN WOMAN WHO BELIEVES STRONGLY IN PASSING ON HER CULTURE

CULTURAL CONCEPT: Cultural learning you obtained as a child can influence you the rest of your life.

GRADE LEVEL: 5-6

SUBJECT AREA: History

GOAL: Students will understand that things they learn when they are young will effect them as an adult.

OBJECTIVES:

1. Students will understand the effects of traditional culture on the life of a Tsimpsean woman.
2. Students will learn that an education is an important part of their lives.

CULTURAL LESSON:

Delores Southard, also known as Dee, was born and raised on the Indian reservation in Metlakatla, Alaska. She learned to speak Tsimpsean and basket weaving from her mother, Flora Mather, who was a great influence in her life. Her mother also taught she and her sister that education was the most important part in their lives. Her father, Bill had opposite opinions. He felt that when a girl reached the 8th grade she should then look for a husband and start a family. Her mother continued to push them in the other direction. Dee's Indian name is Laxjugim Hoainsh which means "salmon gathered at the mouth of the creek". She is a member of the Tsimpsean tribe and her clan is the "Killer Whale". Her sub-clan is the "Grizzly Bear".

She attended school from the 1st through 5th grade on her reservation. She went to boarding school in Mt. Edgecumbe, Alaska. She received her G.E.D. from Wrangell High School.

Some of the people who had a great influence on her life were her great grandmother, who taught her the art of traditional salmon drying and Lucy Rainman who is a master artist of Tsimpsean basket weaving; and Ira Booth who is a Tsimpsean historian.

She feels that Indian parents today are not teaching their children the traditional native ways. This one factor interested her in teaching the Tsimpsean basketry. She also points out to her students the fact that her tribe at one time was forbidden to speak their

native language or carry on their traditional ways.

Dee is active in several organizations. Some of them include Tlin-Tsim-Hai Intertribal dancers, Alaska Native Sisterhood, Women of the Moose, V.F.W. and American Legion Auxiliaries, and the Pacific Rim Society. She is also a stock holder in Sealaska Corporation. She is very active in the Tlin-Tsim Hai dance group. Besides her basketry she also does Raven's tail weaving and regalia making. She is currently working in the school district as a cultural teacher.

STUDENT ACTIVITIES:

1. Ask students to write about a woman they know who has influenced their lives.

2. Invite Dee Southard to visit the class and have students ask her questions about her life that weren't covered in our interview. Afterwards have the class as a group write a thank you letter to Dee.

3. Have students go home and ask parents or grandparents what they were taught as a child. The next day, have a class discussion by having students share what they have learned.

4. Discuss with students what they want to be as adults and how education will affect their goals.

EVALUATION ACTIVITIES: Have each student list three things they have learned that will be important to them as an adult.

RESOURCES: Dee Southard, 727 Jackson Street, Ketchikan, Alaska 99901.

DEVELOPED BY: Karen Murphy, IEA Tutor, Education Department, 2610 4th Ave., Ketchikan, Alaska 99901 or Box 8258, Ketchikan, Alaska 99901

ORAL HISTORY IN POETRY

CULTURAL CONCEPT: Oral history is passed down from one generation to another through legends, poems and conversation.

GRADE LEVEL: 6

SUBJECT AREA: Language Arts and Social Studies

GOALS:

1. Students will become aware that everyone has oral history.
2. Students will be able to write oral history into poetry.

OBJECTIVES:

1. Students will be able to tell some of their oral history.
2. Students will be able to write a poem using some of their oral history.
3. Students will learn three styles of poetry, free verse, Haiku, and Cinquain.

CULTURAL LESSON:

To the teacher - use the poem below or use a poem relating to your local tribe. During the Great Swamp Massacre, August 12, 1676 in Kingston, R.I., the English settlers came and burned out the swamp where women, children, and elders were hiding during King Phillips War.

Great Swamp Massacre

Many moons ago our brothers the Wampanoag
were at war.
They were outnumbered and asked for our help
Warriors went quickly to their aid
Left women, children, and elders
The white men approached
Those left behind hid in the Great Swamp
Colors of red, orange, and blue flickered when the
wind blows there
You can still hear the cries of that unforgotten night.

Loren M. Spears (Narragansett)

STUDENT ACTIVITIES:

1. Have students discuss the poem and its meaning.
2. Have students discuss the symbolism in the poem.
3. Have students play a phrase game. Directions: Name a symbolic phrase (ex. Dawn of a new day). Student(s) states what the phrase means to them. Repeat with ten prepared phrases from poetry.
4. Have students play a synonym game. Directions: Prepare ten cards with pictures on them (tree, bird, house, etc.). Have students describe each picture using one to two words.
5. Have students discuss their oral history.
6. Have the teacher review with students the three types of poetry.
7. Have students write a poem relating to their oral history in each style of poetry.
8. Have students verify their facts with a parent, grandparent, or elder.

EVALUATION ACTIVITIES:

1. Students will be able to tell at least one aspect of their oral history.
2. Students will be able to write at least three poems pertaining to their oral history.
3. Students will be able to write poems using three styles of poetry.

RESOURCES:

Famous Indians, a collection of short biographic 1849. The Department of Interior, Bureau of Indian Affairs, Washington, D.C. 20402

Guyneth B. Cardwell, (Caddo), American Indian Institute, University of Oklahoma, 555 Constitution Avenue, Norman, OK 73037

DEVELOPED BY:

Loren Spears, (Narragansett) RFD #1, 47A Kingsfactory Road, Charlestown, Rhode Island 02813

SECONDARY

TRADITIONAL INDIAN FOODS IN THE AHTNA REGION

CULTURAL CONCEPT: How Indian (traditional) foods are prepared.

GRADE LEVEL: 7-8

SUBJECT AREA: History, Home Economics, & Family Life

GOAL: Students will know how foods are prepared and preserved in the Ahtna Region.

OBJECTIVE: Students will be able to prepare and preserve foods by demonstration and interviewing elders in their community.

CULTURAL LESSON:

The AHTNA people (Copper River Valley Central S.W. Alaska) are food gatherers, hunters, and fishermen. They hunt and fish and gather plants and berries in season. In abundant times they store for hard time by drying and storing food underground and in cache high above the ground. It is important to do this because of the long winter season. They also share with those that are less fortunate, like widows and orphans etc. In the mountains, valleys, streams, and lakes are an abundance of game, fish, plants, and berries. The various food, the season, where they are found, and how they are prepared and preserved are as follows:

Food	Season	Location	Prep.	Preservation
Moose	summer fall	hills valleys	fried	dried frozen
caribou	winter (Mig.)	valley	fried boiled	dried
sheep & goats	fall	mountains	boiled baked	dried
bear	fall winter	mountain valley	boiled roasted	dried
porcupine	summer	mountain valley	boiled roasted	

Food	Season	Location	Prep.	Preservation
muskrat	spring	streams lakes	boiled	dried
beaver	winter	streams lakes	baked	frozen
squirrel	winter	streams lakes	boiled	
salmon & white fish	summer fall	streams lakes	fried boiled	dried frozen
ducks & geese	fall	lakes streams	boiled	frozen
berries & carrots	summer	mountains	fried	frozen
blueberries cranberries	fall	mountains	boiled	under- ground
potatoes	spring (early)	mountains	fried boiled	dried stored

STUDENT ACTIVITIES:

1. Have students use AHTNA names for traditional food and also interview or ask elders of the village.
2. Have students ask an elder to come to the classroom and speak on traditional food, and preparation and preservation.
3. Have students have a mini potlatch at school with traditional food and have village participation.

EVALUATION ACTIVITY: Have students take a test on AHTNA traditional foods.

RESOURCES: Evelyn Beeter, Ruby Sinyou, Fred John Jr.

DEVELOPED BY: Copper River Native Association, Evelyn Beeter, Ruby Sinyou, Fred John Jr., Drawer H, Copper Center, Alaska 99573

WHALING IN NORTH SLOPE ALASKA

CULTURAL CONCEPT: Whaling has been the backbone of the Inupiaq Eskimo culture of northern Alaska. It touches the family in every way possible all year long.

GRADE LEVEL: 7-8-9

SUBJECT AREA: Language Arts, Social Studies, Math, Science, Home Economics

GOALS:

1. To develop pride in native culture;
2. To bring awareness of the importance of whaling to everybody in the North Slope;
3. To demonstrate how whaiing touches the basis of Inupiaq cultural values;
4. To preserve knowledge of traditional skills and customs of North Slope native people;
5. To provide students with skills and knowledge pertaining to whaling.

OBJECTIVES: Students will learn about:

1. Whaling traditions, celebrations;
2. Whale hunting/survival skills;
3. Roles of whaling captain, wives/companion and crew members;
4. The importance of the wind directions and how it plays a vital role in whale hunting;
5. Directions/locations while out on the water;
6. Whaling feast preparations;
7. Whaling migrations patterns;
8. Political manifestations;

9. The types of whales hunted, size;

10. Cultural values.

11. The scientific name for Bowhead Whale is Balaena Mystecetus.

CULTURAL LESSON:

The coastal Inupiaq people of the north slope borough have been whaling for subsistence purpose since time immemorial. The whaling way of life is full of activities year round.

February & March

Preparation of bearded seal skin for the umiaq cover. Scraping the hide until it is hairless, cutting them and then having those who are experts sew the skins together and then stretching the skins over the umiaq frame. When ready, the umiaq is left outside to dry.

Preparation of sleds, snowmobiles, cutting tools, whaling guns and weapons.

April

Continuation of preparation
Whaling begins in the following villages: Pt. Hope, Wainwright and then Barrow. Storing away rest of whale meat, organs for June celebration and Thanksgiving and Christmas feasts.

May

Successful whaling captains serve mikigaq, maktak, fried bread, coffee/tea/juice on the beach when they quit whaling for the season.

June

Successful whaling crews celebrate whaling festival
Preparation of mikigaq, maktak, meat, flipper, organs (heart, intestine, kidney), waterfowl/caribou for soup.

July & August

Hunting of bearded seal which provide the skins needed for the boats used in whaling.

September & October

Fall whale hunting by the following villages: Kaktovik, Nuiqsat and Barrow. Preparation for the hunts, is similar to the spring hunt except that it is done by non-traditional whaling boats (aluminum boats with motors). Successful whaling crews serve community the maktak, meat and organs, flipper, fried bread or biscuits, fruit, beverages at the captain's residence. Storing away of rest of whaling carcass to ice cellars; rest of meat will be served during the Thanksgiving and Christmas feasts. The villages of Kaktovik and Nuiqsat will usually celebrate their celebrations the following June. For those in Barrow, if the captains wish to do so, they may. Otherwise, the rest of the whale meat is used up at the feasts in the fall.

November & December

Community feast held at the local churches during Thanksgiving and Christmas Preparation for feast-cutting up the maktak, meat, flipper, rest of organs during the feast, other foods served usually include: caribou, duck, geese soups; whitefish, may be cut up or whole and served frozen; rice with fruit; polar bear meat may be served to elders; other kinds of soups such as turkey, chicken, fish may be brought to the feast by community people; stewed dried fruits, cakes and other kinds of desserts oranges and apples; beverages including tea, coffee, juices. During the Christmas feast, usually children receive a Christmas stocking.

January

At this time, preparation may have begun.

Roles of the whaling captain, wife/companion and crew members

Each of the above have his/her own activities that need to be tended to in preparation for the whaling hunt. I will include some of the basic duties of each here. There can be further elaboration of each responsibilities, using actual people brought into the classroom or interviewed by the students involved.

Whaling Captain

Picking the members of the crew
Overseeing the entire operation

See that all the whaling gear is made ready or repaired, if necessary

Whaling Captain's Wife/Companion

Seeing that the food for the crew is taken care of, i.e. ordering if necessary
Clothing preparation for the captain and those crew members that need assistance
Make sure the whaling flags are ready

Whaling crew member

Doing what the whaling captain says needs to be done, i.e. repairing the whaling equipment (sleds, snowmachines, tools)
Cleaning out the ice cellar

Cultural Values and Whaling

Closely connected to the way of life are the values of sharing, cooperation, hard work, spirituality, humor, hunter success. Also waiting for favorable weather and ice conditions requires an amount of patience.

Whaling Migration Patterns

As the whales migrate north and the sea ice conditions are favorable, whale hunting starts. Those in Gambell and Savoonga are ready in March. Then as they go further up north, the following villages' whaling crews go out on the ice and wait for any open leads to see if they can sight any whales: Kivalina, Pt. Hope, Wainwright and Barrow. This is during the spring migration of the whales. In the fall, the migration is in reverse direction and those in Kaktovik, Nuiqsat and Barrow participate in the whale hunting during this season. The crews in Nuiqsat have to travel some great distance to be able to whale whereas those in Kaktovik and Barrow may not.

Alaska Eskimo Whaling Commission (AEWC), International Whaling Commission (IWC)

Find out when the first whaling quota was set by AEWC.

Several years ago, quotas were set on how many whales would be caught by the communities who hunt whales. this was mandated by the IWC and AEWC. Before that, there was no limit as to the number of whales harvested per year. For the 1990 year, 45 whales were allocated for the entire AEWC. Out of that number, Barrow would be able to land 15 whales.

Type of Whale Harvested

The type of whale that is harvested by the whaling crews is bowhead or balaena mystecetus. This particular type of whale obtains its food by its baleen. Tiny plankton is caught by the hairs attached to the hard black baleen.

Whales caught in the past have ranged from 26 to 55 feet in length. On the average, the weight is estimated at a ton a foot.

Vocabulary:

agvig - ahg-vig	whale
maktak - muk-tuk	outer layer of whale with blubber
aqikkaq - ah-kik-kug	whale flipper
uunaalik - oo-na-lick	boiled fresh maktak
mikigaq - me-ki-gug	fermented whale meat
nigiqpaq - ni-gig-pug	east wind
takuyaq - ta-koo-yug	flag
umiapiaq - oo-mea-peag	skin boat
tupiq - to-pek	canvas tent
nalukataq - na-lo-ka-taq	whaling festival in June; blanket toss

STUDENT ACTIVITIES:

1. Show the video tape on whaling which shows scenes of a whaling expedition by the 18th century whalers. Discuss with the students how it is different from whaling today, pointing out the importance of its value in carrying on the Inupiaq traditional lifestyle today.

2. Have students talk about whaling and list the main ideas brought up during discussion.

3. Show pictures of flags used by the whaling crews. Or display whaling flags used by whaling crews in the community. Explain to the students what the symbol may mean and why it was selected. Invite a whaling captain or wife/companion to the class and have students ask questions. Students can design their own whaling flags; they may explain why they chose a particular design.

4. Explain to the students how the whaling crews do not use life preservers or life jackets while hunting and why this is traditional. Talk about what types of survival skills are necessary while out on the ice and water. Invite a whaling crew member and have him/her talk about what types of survival skills are necessary when around sub-zero waters.

5. After the whaling captains/wives/crew members visit, students can write biographies of them. These can be displayed on the bulletin board.

6. Students can work on a map showing the migration route of the bowhead whale, with approximate dates of when and where they are sighted.

7. Students can keep track of the whales caught by keeping a chart of their size, length and weight.

8. Students will know what parts of the whale are eaten-maktak, meat, flipper, heart, intestine, kidneys, blubber, the gum part of the baleen. Students will draw the parts of the whale; they may put up a bulletin board with cut outs of the parts of the whale. These may be in both Inupiaq and English words.

9. In the gymnasium, using a parachute and a ball or a doll, students will play blanket toss. They may pretend to be that doll when it comes their turn to be tossed up in the air. See who can be tossed the shortest and longest without falling out of the parachute.

10. Using a chart with the cultural values listed, have students read and discuss what these mean and see how they relate to the whaling way of life.

11. Read the folklore "Blind Boy and The Loon" story regarding the baleen and its hair.

12. Student will have a mini-potluck with actual whale maktak and meat served, soup, rice, fried bread, fruit and beverage. They may invite their parents to the potluck.

13. When a whale is caught in the community, have students take a field trip out to where the whale is butchered. If not, have students attend the feast when it is being served at the captain's residence.

EVALUATION ACTIVITIES:

1. Students will be able to learn when the whaling preparation begins and that it is a year-long process. This can be demonstrated by showing a sequence of picture cards, and the students put them in order while telling what is going on.

2. Students will be able to identify some whaling flags used in the community he lives in.

3. Students will be able to learn some of the whaling captains in his area.

4. Students will be able to learn what cultural values are connected to the whaling way of life.

5. Students will learn and be able to estimate the size of the bowhead whales caught. They will also be able to know what the migration patterns are and how this affects the whaling villages and their whaling seasons.

6. Students will show that they understand the traditional aspects of whaling and the importance of it to the way of life in the communities.

RESOURCES:

- Elders of the communities
- Videotape of Whaling, A Way of Life and other videotapes on whaling. check with the North Slope Borough TV Studios, Barrow, Alaska
- Uiniq ,Publication which features whaling articles. These are published by the North Slope Borough Public Information Office, Barrow, Alaska.
- Whaling captains/wives/companions/crew members of the villages of Pt. Hope, Wainwright, Barrow, Nuiqsat and Kaktovik
- Inupiaq History Language and Culture Department of the North Slope Borough, Barrow, Alaska
- Book: The Blind Boy and The Loon by Ramona Maher.
- Department of Wildlife of the North Slope Borough, Barrow, Alaska
- Chart with Inupiat Ilitqusiat. Originally from the Northwest Arctic Borough School District, Kotzehbue, Alaska.

DEVELOPED BY: Elsie Itta, North Slope Borough School District, Pouch 169, Barrow, Alaska 99723

APPOINTMENTS WITH NATURE

CULTURAL CONCEPT: Ojibwe lives were structured around the time frame of the seasons and the wisdom of the elders.

GRADE LEVEL: 7-8

SUBJECT AREA: Economics, Science, Language Arts, Career Education

GOAL: Students will gain a better understanding of traditional time structure and its importance for today.

OBJECTIVE: Students will compose and tell a short story based on the relationship of time and nature.

CULTURAL LESSON:

Being at certain places at certain times was important for the Anishinabe's survival. During ricing season the rice "chiefs" would watch the wild rice to see when the heads were ripe and full. When the time was right, when the wild rice was ready, the Anishinabe would go out in their canoes and harvest their food for the winter.

Although time today is structured into smaller units and decisions about where to be and when are no longer made by our "Chiefs" or elders, it is important to understand that there is a purpose for time. It has always been important to our survival and in keeping in the balance of nature.

The economy of the Anishinabe has changed from one dependent on nature to a mixed economy or even a totally monetary economy. In order to maintain survival in this world, Anishinabe need to be aware of these old and new time concepts and how they are inter-related.

STUDENT ACTIVITIES:

1. Have students read and discuss the story, "Manabozo and the Maple Trees" (page 145, "Keepers of the Earth")

2. Have students think of a situation where traditional accounting of time is important. Write a one page story about it.

3. Have students ask parents/elders how people followed the seasons.

4. Have students tell a story based on their talks with parents/elders about nature and time. Some examples: bird migration, deer hunting time, wild rice harvest.

5. Have students include in their stories the effects on the life of the Anishinabe.

6. Have students make an outline of their stories to help them remember while sharing with the class.

7. Have the class brainstorm specific examples of how "time" and being aware of how time impacts their lives. List these on the chalkboard and discuss.

8. Some people speak of "Indian time". What is this all about?

EVALUATION ACTIVITIES:

1. Students will turn in one page story on traditional time.

2. Use a tape recorder to record the oral stories of the students.

RESOURCES: Michael J. Caduto and Joseph Bruchac, Keepers of the Earth. Illustration by John Kahionhes Fadden and Carol Wood. Fulcrum, Inc. Golden, Colorado 1988

DEVELOPED BY: Kathleen Forcier (Metis), P.O. Box 633, Whittier, Alaska 99693

CARRYING WATER

CULTURAL CONCEPT: Life is now much easier in the village than it used to be for parents and the elders. The people's past ingenuity in survival is to be honored.

GRADE LEVEL: 7-8-9

SUBJECT AREA: Social Studies, Self-esteem, and Language arts

GOAL: Students will understand and describe the differences in how the elders and their parents had to live and how they now live in the villages.

OBJECTIVES:

1. Students will identify traditional ways of life in the village.
2. Students will identify contemporary ways of life in the village.
3. Students will demonstrate positive/or increase self- esteem through acceptance and understanding of their past and their present ways of life.

CULTURAL LESSON:

In the past, before snow-go's and refrigerators for the people in the villages in Alaska (make specific to village that you are in), life was much harder. They had to carry water from the river or lake, they used out-houses and handbuckets, (buckets used for physical relief in the house) refrigerators were caches dug into the permafrost.
Read "Carrying Water", "Wood for Fuel", and "Initiation to Eskimo Life", in THEATA, Vol-III by native students at the University of Alaska (AF). Use written stories told by Eskimos and Alaskan elders, and information from grandparents and parents about different aspects of traditional life and contemporary live.

STUDENT ACTIVITIES:

1. Have students read to students the stories from THEATA and elders.
2. Have students discuss with students how their own lives are similar to/or different from the situations in the stories.
3. Have students write about and illustrate these similarities and differences.

4. Invite parents, grandparents and great-grandparents to class to talk about the "old ways", and to bring in old implements-items that used to be used (e.g. oil lamp, bone and wood tools, transportation etc.)

5. Have students interview parents and grandparents (etc.) and transcribe, edit the interviews, add pictures and illustrations. Use collections of interviews to create a book on old life ways, with written descriptions and illustrations of contemporary life.

6. Have students role play or write a drama using the traditional situations.

7. Have students play charades and the other class members will guess the activity that is being pantomimed.

8. Have students learn how to patent inventions.

EVALUATION ACTIVITIES:

1. Have students create a dance, or write poetry, depicting the transition from the old way to contemporary ways.

2. Have students think of inventive ways to improve the ways or means of: water carrying, chopping wood, bathrooms (with/no running water), refrigerator, transportation, admonition-in ecologically harmonious ways.

3. Have students:

   a. make an underground cache
   b. carry water from river to classroom
   c. chop wood

RESOURCES: Juneau Indian Studies Program.

DEVELOPED BY: Mr. William Thomas, Director, Ketchikan Indian Corporation, Indian Education Act. Title V I , 429 Deer Mount Ave., Ketchikan, Alaska 99901

AHTNA SOCIAL CUSTOMS

CULTURAL CONCEPT: For Ahtna youth to know the Ahtna social customs pertaining to family elders, themselves and communities.

GRADE LEVEL: 7-12

SUBJECT AREA: Family Life, Social Studies, Home Economics

GOAL: To understand the social customs of Ahtna in regards to family, community, and oneself.

OBJECTIVE: Students will learn the Ahtna ways pertaining to the elders, the right way of eating, of sitting and of privacy.

CULTURAL LESSON:

The following traditional family social ways are what children are taught within the family unit of the Ahtna people:

1. Children are to listen at all times.
2. Children do not talk first, elders speak first.
3. Children never interrupt elders while speaking.
4. Children never argue with elders or parents.
5. Children never talk back to elders or parents.
6. Children are not to make fun of food.
7. Children are never to waste food.
8. Children cannot eat these foods: unborn calf of moose, the first game animal a child or teenager kills; they have to give it away.
9. A boy cannot sit on a girl's bed.
10. A girl cannot sit on a boy's bed.
11. Children are not allowed on another person's bed.
12. Children are not allowed to walk behind elders.

STUDENTS ACTIVITIES:

1. Invite an elder to the classroom to discuss traditional family social ways of the Ahtna.

2. Have students do individual interviews with elders asking them questions about growing up and what they have carried forward.

3. Have students do presentations on what they have learned from elders.

4. Have the students list the current social ways and compare with yesterday's attitudes and discuss the differences.

EVALUATION ACTIVITIES: The children will write a short essay on what they have learned in class and how it could be applied currently.

RESOURCES: Fred John Jr.

Evelyn Beeter

Ruby Sinyon

DEVELOPED BY: Evelyn Beeter, JOM Executive Director; Ruby Sinyon, JOM Instructor, and Fred John, Jr., Education Coordinator, Copper River Native Association, Drawer H, Copper Center, Alaska 99573.

SYMBOLS

CULTURAL CONCEPT: Symbols express and represent meaning to the Ojibwe people.

GRADE LEVEL: 7-12

SUBJECT AREA: Social Studies, Language Arts, Art

GOAL: For the student to gain a greater understanding of how the traditional past has shaped the present-day political and social functioning of Ojibwe people.

OBJECTIVES:

1. Students will become aware that symbols are significant in the lives of Native people.
2. Students will demonstrate an understanding of the interconnectedness of the Ojibwe people and the rest of creation.

CULTURAL LESSON:

Three very important symbols to the Ojibwe are the personal shield, the pipe and the eagle.

The personal shield is an important part of the spiritual life of the Ojibwe. Each person who chooses to design a shield does so because of some significant spiritual experience. The shield represents protection for the person. It usually incorporates the four stages of creation with a special animal that is significant to the person creating the shield.

The pipe, in sacred tradition, was a gift from the spirit, Waynabozho. The pipe signifies honor; the sacredness of a person's word. The pipe Carrier must be a person of character. The pipe must be bestowed on the Carrier by the people. Before a Carrier can use the pipe, a fast and a give-away must be observed. Then a feast in honor of the pipe must be given. At this feast, a holy person must speak over the pipe and give directions for its use. Persons using alcohol or drugs may never be allowed to become a Pipe Carrier. Pipe Carriers pray for the people.

The third symbol of the "Anishinabe" is the eagle. He is the sacred bird. When an eagle appears at prayer, prayers are answered. In death, it is the greatest honor to have an eagle appear in the sky. To bestow a gift of an eagle feather is to greatly honor the person receiving the feather.

STUDENT ACTIVITIES:

1. The teacher will lead a discussion on symbols using traffic signs, designating words and symbols such as men and women signs on restroom doors. This will lead into the discussion on the three symbols involved in this lesson.

2. Students will be instructed to construct a personal shield telling:

   a. who they are (a special name or symbol).
   b. an animal that exemplies a certain strength or characteristic (i.e. lion for bravery).
   c. what they want to accomplish in their life.
   d. a special motto that sums up their aspirations.

3. Students will share their shields with others in the class.

4. Students will write how they feel about their personal animal totem.

EVALUATION ACTIVITY: Teacher evaluation of above projects. Teacher observation of a change in the attitudes of the students.

RESOURCES: Edward Benton-Banai. The Mishomis Book-The Voice of the Ojibway. Indian Country Press, Inc. 1979. Chapter 11., p.80.

DEVELOPED BY: Dr. Joan F. Kennedy, Ojibwe White Earth Reservation, Mankato State University and Minneapolis Public Schools, 1604 Frost Avenue, St. Paul, Minnesota 55109. (612) 770-5007

JOURNEY OF HUMAN DEVELOPMENT IN NATIVE AND NON-NATIVE PERSPECTIVE

CULTURAL CONCEPT: The eagle feather is a symbol of respect and honor and is very important in Indian culture. It has many uses traditionally and symbolically.

GRADE LEVEL: 9-12

SUBJECT AREA: Social Sciences, Human Development

GOAL: To reflect and compare between both cultural perspectives and to integrate into today's lifestyles, helping students to build strong identities.

OBJECTIVES:

1. Students will understand the different perspectives that influence their lives in both cultures.
2. Students will have a better understanding of themselves from the aspect of their cultural heritage and strengthen their self identities.

CULTURAL LESSON:

Indian culture enforces the values and morals in the development of a human life, which would complement the world around them.

1. Stimulate the students' interest in cultures which are intertwined, native and non-native.
2. Present the non-native perspective of human development.
3. Present the native perspective of human development.
4. Give identification of common values and aspirations and drawing parallels from both polars.
5. Discuss culture: ever changing demands, flexibility and adaptability.

Every culture has its own way of teaching its people the morals and values of that culture. Examining the similarities and differences (polarities) of both cultures. Take the best of both cultures and become strong individuals in the joining of life by functioning fully into both survival techniques.

STUDENT ACTIVITIES:

1. Involve students in exploring factors of the lesson concept.
2. Have a classroom discussion.
3. Have class draw parallels of both cultures.
4. Have class study the facts on both sides.
5. Set goals after discussion.

EVALUATION ACTIVITIES:

1. Ask specific questions about the lesson.
2. Have students respond to goal setting.
3. Ask students whether they enjoyed the lesson and why?
4. Have discussion about lesson and concepts presented.

RESOURCES:

Teaching American Indian Culture in the Classroom. Lessons for K-12 and Higher Education. 9th Annual NAICCD Workshop. July 17-21, 1989, Portland Oregon AII Continuing Education, University of Oklahoma.

Native People in The Curriculum. A.M. Decone, R. Carney, C. Urion w/ D. Alexander and R. Runte. Curriculum Alberta Education, September 1981.

Native Awareness, Workshop Leaders' Guide. Acceb Network, Alberta Education, 1989.

Science of Education and the Psychology of the Child. Jean Paget, Viking Press, N.Y. September, 1972.

DEVELOPED BY: Violet Soosay, Samson Cree Nation, Hobbema, Alberta Canada T0C-1N0

TANNING DEER HIDE

CULTURAL CONCEPT: The (Ojibwe) Anishinabe tanned hides using natural ingredients from the environment.

GRADE LEVEL: 9-12

SUBJECT AREA: Science

GOAL: Students will develop an apprecication for the traditional Anishinabe Tanning Process.

OBJECTIVE: Students will learn how to tan hides.

CULTURAL LESSON:

The Anishinabe did not use chemical methods to tan hides. The hide is softer than chemically tanned hide and is easier to sew. The hide doesn't get stiff after it gets wet. Here are the steps involved in tanning deer hide as I was taught. You will need a untanned deer hide with the hair still on it. A scraping log is made from a smooth, peeled log (about 10" in diameter and 4'-5') with 2 legs nailed to one end. A scraper is needed and can be made by splitting the femur of a deer leg and using a part of it or; you can pound the sharp end of a knife blade into a piece of wood. A washtub or large container is used for soaking the hide.

Step 1: Soak deer hide in water in the washtub for 2-3 days or until the hair is easily pulled off the hide. Change water daily.

Step 2: Drape hide over scraping log and scrap off hair and scarf skin (thin white layer of skin on flesh and hair side. Be sure to scrap off all hair and flesh.

Step 3: After all hair and flesh is scraped from hide, it is soaked over-night in a solution of brains and water. Use the brains of the deer, if possible.

Step 4: Pull, stretch and wring out hide until almost dry.

Step 5: Soak overnight again in brain solution.

Step 6: Remove hide from solution and soften by pulling, stretching and "breaking" the hide with a scraper. The hide can be used this way without going through the smoking process. It will be a white color. If a golden color is desired, sew the hide into a cylinder. Put some "punk" wood into a bucket and start a fire in it so the wood smokes. Different kinds of wood will give the hide different colors. Hang the hide cylinder over the bucket so the smoke goes up the cylinder. Turn the hide cylinder inside out to do the other side. Smoke the hide until it is a good color.

STUDENT ACTIVITIES:

1. Have students work in teams of 2 with each team tanning their own deer hide using the steps described.

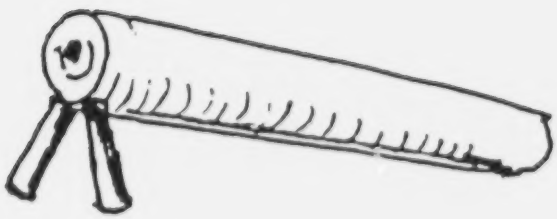
EVALUATION ACTIVITIES:

1. Have each team display their completed, softened, smoked, tanned deer hide.

RESOURCES: Josephine Ryan, Star Route, Bena, Minnesota

DEVELOPED BY: Kathleen Forcier (Metis), P.O. Box 633, Whittier, Alaska 99693

Dull edge of knife



Scraping Log

A BRIEF HISTORY OF THE LAC VIEUX DESERT BAND OF LAKE SUPERIOR CHIPPEWA INDIANS

CULTURAL CONCEPT: The Indians of the Ojibway Nation have had a long and varied history and are active today throughout the upper mid-west Great Lakes Region of the United States.

GRADE LEVEL: 9-12

SUBJECT AREA: Tribal History, American History

GOAL: To gain a historical perspective of the emergence, wanderings, intermediate challenges and final tribal settlement of the Las Vieux Desert Band of Lake Superior Chippewa Indians

OBJECTIVES:

1. Students will be able to locate on a map of North America, the historical movements of the Ojibwa Nation and its separation into individual bands as they migrated into the upper Great Lakes Region.

2. Students will be able to understand their own history as it relates to current home location and the influences that affected movement and tribal survival.

3. Students will understand their relationships to the Keweenaw Bay Chippewa Tribe, the Treaty of 1954 and the influences that affected the decision not to return to the reservation.

4. Students will develop a sense of personal pride in their ancestry and more importantly their cultural background.

5. Students will be able to chart the historical movements of the tribe as they relate to tribal efforts to seek out their own identity and establish a permanent community for their membership.

6. Students will understand why some tribes are located on reservations and why others remain practically landless.

CULTURAL LESSON:

This lesson is intended to provide background information that will serve as a starting point for the introduction of historical events and influences affecting the Lac Vieux Desert Band in its struggle to respond and continually adapt to new situations and challenges.

During the 17th and 18th centuries, North American Indian Tribes, especially the Ojibway Nation of Chippewas, migrated south from Canada into the upper Great Lakes Region of Minnesota, Wisconsin, and Michigan as well as other border states of the mid-west.

Many of these Chippewa Tribes, although regionally nomadic, settled in the upper Peninsula of Michigan and northern Wisconsin.

Mr. Thomas L. McKenney, the first head of the Bureau of Indian Affairs, understood that the Chippewa were "divided into bands", and that "each" had its own "chief". Confirming this understanding, the Reverend Peter Jones, a missionary familiar with the Chippewa, wrote, "The Ojibwa Nation is found scattered in small bodies...," called bands, throughout the Great Lakes Region and "each band or community has its own chiefs and manages its own affairs...quite independently of other tribes (i.e. bands) of the same nation."

As early as 1661, a French missionary Father Rene Menard stayed at Lac Vieux Desert for approximately two weeks. Essentially, the first record of people living on the island was recorded by Jean Perrault who spent the winter of 1792-93 at the old Indian village.

Lac Vieux Desert was first shown on a map published in Paris France in 1718, but was roughly drawn and incorrectly proportioned. At that time, Lac Vieux Desert Lake was interpreted to mean "The Lake of the Old Planting Grounds."

Between 1817-1832 Colonel George Boyd, Indian agent from Mackinac began gathering information concerning Lac Vieux Desert, the actual Indian Island Village, and developed a report for Lewis Cass, territorial governor, and Superintendent of Indian Affairs for the State of Michigan. The lake in Chippewa Language was called Ka-Ta-Kit-Te.

Subsequently, during the period historically referred to as the Toledo War, the people from the Lower Peninsula of Michigan who organized for admission to the Union as a state, offered the Upper Peninsula of Michigan as consolation for the toledo strip and this area then became a part of the State of Michigan. Consequently, on January 26, 1837 Michigan joined the Union. Three years later Captain Thomas J. Cram conducted the official survey separating the Upper Peninsula from the State of Wisconsin. This separation (border) stretches from Menominee-Marinette on the east and in a north-westerly direction through the middle of Lac Vieux Desert Lake and in a continuing

north westerly direction to the Montreal River that empties into Lake Superior.

Captain Cram described the Lac Vieux Desert Band of Indians as "social, not overly obtrusive, but talkative, gay and seemingly happy. They are of large, commanding stature and of good deportment; that they were seemingly well clothed and fed," and because of their remoteness from white settlements are not "debauched" and squalid" from the "degrading process" began by "hankering" for "firewater". At that time the band numbered 150 to 200 members.

On the island village, the band made its "summer residence". When winter approached, usually in late October, the band dispersed, mostly southward so as not to overhunt and trap out one sector, thus risking starvation and economic failure.

The treaty of September 30, 1854 established a reservation at L'Anse Michigan, and was to have forced both the Lac Vieux Desert Tribe and the Ontonagon Tribe to establish residence at the L'Anse Reservation. both Tribes refused to move from their own territories and appealed to President Lincoln to grant property to these separate tribes near their own home villages.

President Lincoln in the year 1863 granted a section of land to each tribe so that they could continue to live in their traditional communities.

John Pete, who was born on the Lac Vieux Desert Island in 1866 reported that the tribal village was moved from the Island to the north shore of the lake in 1880 to the section of land granted to the tribe by the federal government. The village then became a year round settlement for the tribe.

In early 1940's due to the scarcity of food, high unemployment, loss of young members to the armed services, gas rationing etc., the Band retained 35 acres of land, then moved into Watersmeet in an effort to sustain its membership and overcome the burden of extreme poverty.

Although a few tribal members still live at the old village, the majority live in low-income housing units in Watersmeet. Unfortunately, the unemployment rate exceeded 25% with 60% of tribal incomes below the poverty level.

On September 8, 1988, the tribe became a duly-federally recognized tribe by an act of Congress. In January 1990 initial federal start-up funds were received to fund long awaited and essential Indian programs. With rekindled hope, continued education, and progress, the tribe will again rediscover the lifestyle and cultural wealth of its ancestors.

STUDENT ACTIVITIES:

1. Have students draw on a map (Handout A) of the Ojibway migration trail from Canada to the upper Great Lakes and the Lac Vieux Desert's final settlement in Watersmeet, Michigan.

2. Have students interview elders of the tribe to verify this lesson and supplement these facts with additional relevant information of historical significance.

3. Have students research the Treaty of 1854 (Handout B) to determine why the elders decided to divest the tribe on continuing membership to the Keweenaw Bay Community.

EVALUATION ACTIVITIES:

1. Have students write or orally report on their understanding of the Lac Vieux Desert tribal history.

2. Have students report in detail any significant fact that affected the history of the Lac Vieux Desert Band.

RESOURCES: McKenny, Sketches of a Tour to the Lakes, of the character and customs of the Chippewa Indians and of incidents connected with the Treaty of Fond du Lac. (Baltimore: 1827)

DEVELOPED BY: Dr. James D. Perry, Lac Vieux Desert Band, Box 446, Watersmeet, Michigan 49969.

HANDOUT A

TREATY WITH THE CHIPPEWA, 1854.

Articles of a treaty made and concluded at La Pointe, in the State of Wisconsin, between Henry C. Gilbert and David B. Herriman, commissioners on the part of the United States, and the Chippewa Indians of Lake Superior and the Mississippi, by their chiefs and head-men.

ARTICLE 1. The Chippewas of Lake Superior hereby cede to the United States all the lands heretofore owned by them in common with the Chippewas of the Mississippi, lying east of the following boundary-line, to wit: Beginning at a point, where the east branch of Snake River crosses the southern boundary-line of the Chippewa country, running thence up the said branch to its source, thence nearly north, in a straight line, to the mouth of East Savannah River, thence up the St. Louis River to the mouth of East Swan River, thence up the East Swan River to its source, thence in a straight line to the most westerly bend of Vermillion River, and thence down the Vermillion River to its mouth.

The Chippewas of the Mississippi hereby assent and agree to the foregoing cession, and consent that the whole amount of the consideration money for the country ceded above, shall be paid to the Chippewas of Lake Superior, and in consideration thereof the Chippewas of Lake Superior hereby relinquish to the Chippewas of the Mississippi, all their interest in and claim to the lands heretofore owned by them in common, lying west of the above boundry-line.

ARTICLE 2. The United States agree to set apart and withhold from sale, for the use of the Chippewas of Lake Superior, the following-described tracts of land, viz:

1st. For the L'Anse and Vieux De Sert bands, all the unsold lands in the following townships in the State of Michigan: Township fifty-one north range thirty-three west; township fifty-one north range thirty-two west; the east half of township fifty north range thirty-three west; the west half of township fifty north range thirty-two west, and all of township fifty-one north range thirty-one west, lying west of Huron Bay.

2d. For the La Pointe band, and such other Indians as may see fit to settle with them, a tract of land bounded as follows: Beginning on the south shore of Lake Superior, a few miles west of Montreal River, at the mouth of a creek called by the Indians Ke-che-se-be-we-she, running thence south to a line drawn east and west through the centre of township forty-seven north, thence west to the west line of said township, thence south to the southeast corner of township forty-six north, range thirty-two west, thence west the width of two townships, thence north the width of two townships, thence west one mile, thence north to the lake shore, and thence along the lake shore, crossing Shag-waw-me-quon Point, to the place of beginning. Also two hundred acres on the northern extremity of Madeline Island, for a fishing ground.

3d. For the other Wisconsin bands, a tract of land lying about Lac De Flambeau, and another tract on Lac Court Orielles, each equal in extent to three townships, the boundaries of which shall be hereafter agreed upon or fixed under the direction of the President.

4th. For the Fond Du Lac bands, a tract of land bounded as follows: Beginning at an island in the St. Louis River, above Knife Portage, called by the Indians Paw-paw-sco-me-me-tig, running thence west to the boundary-line heretofore described, thence north along said boundary-line to the mouth of Savannah River, thence down the St. Louis River to the place of beginning. And if said tract shall contain

less than one hundred thousand acres, a strip of land shall be added on the south side thereof, large enough to equal such deficiency.

5th. For the Grand Portage band, a tract of land bounded as follows: Beginning at a rock a little east of the eastern extremity of Grand Portage Bay, running thence along the lake shore to the mouth of a small stream called by the Indians Maw-ske-gwaw-caw-maw-se-be, or Cranberry Marsh River, thence up said stream, across the point to Pigeon River, thence down Pigeon River to a point opposite the starting-point, and thence across to the place of beginning.

6th. The Ontonagon band and that subdivision of the La Pointe band of which Buffalo is chief, may each select, on or near the lake shore, four sections of land, under the direction of the President, the boundaries of which shall be defined hereafter. And being desirous to provide for some of his connections who have rendered his people important services, it is agreed that the chief Buffalo may select one section of land, at such place in the ceded territory as he may see fit, which shall be reserved for that purpose, and conveyed by the United States to such person or persons as he may direct.

7th. Each head of a family, or single person over twenty-one years of age at the present time of the mixed bloods, belonging to the Chippewas of Lake Superior, shall be entitled to eighty acres of land, to be selected by them under the direction of the President, and which shall be secured to them by patent in the usual form.

ARTICLE 3. The United States will define the boundaries of the reserved tracts, whenever it may be necessary, by actual survey, and the President may, from time to time, at his discretion, cause the whole to be surveyed, and may assign to each head of a family or single person over twenty-one years of age, eighty acres of land for his or their separate use; and he may, at his discretion, as fast as the occupants become capable of transacting their own affairs, issue patents therefor to such occupants, with such restrictions of the power of alienation as he may see fit to impose. And he may also, at his discretion, make rules and regulations, respecting the disposition of the lands in case of the death of the head of a family, or single person occupying the same, or in case of its abandonment by them. And he may also assign other lands in exchange for mineral lands, if any such are found in the tracts herein set apart. And he may also make such changes in the boundaries of such reserved tracts or otherwise, as shall be necessary to prevent interference with any vested rights. All necessary roads, highways, and railroads, the lines of which may run through any of the reserved tracts, shall have the right of way through the same, compensation being made therefor as in other cases.

ARTICLE 4. In consideration of and payment for the country hereby ceded, the United States agree to pay to the Chippewas of Lake Superior, annually, for the term of twenty years, the following sums, to wit: five thousand dollars in coin; eight thousand dollars in goods, household furniture and cooking utensils; three thousand dollars in agricultural implements and cattle, carpenter's and other tools and building materials, and three thousand dollars for moral and educational purposes, of which last sum, three hundred dollars per annum shall be paid to the Grand Portage band, to enable them to maintain a school at their village. The United States will also pay the further sum of ninety thousand dollars, as the chiefs in open council may direct, to enable them to meet their present just engagements. Also the further sum of six thousand dollars, in agricultural implements, household furniture, and cooking utensils, to be distributed at the next annuity payment, among the mixed bloods of said nation. The United States will also furnish two hundred guns, one hundred rifles, five hundred beaver-traps, three hundred dollars' worth of ammuni-

tion, and one thousand dollars' worth of ready-made clothing, to be distributed among the young men of the nation, at the next annuity payment.

ARTICLE 5. The United States will also furnish a blacksmith and assistant, with the usual amount of stock, during the continuance of the annuity payments, and as much longer as the President may think proper, at each of the points herein set apart for the residence of the Indians, the same to be in lieu of all the employees to which the Chippewas of Lake Superior may be entitled under previous existing treaties.

ARTICLE 6. The annuities of the Indians shall not be taken to pay the debts of individuals, but satisfaction for depredations committed by them shall be made by them in such manner as the President may direct.

ARTICLE 7. No spirituous liquors shall be made, sold, or used on any of the lands herein set apart for the residence of the Indians, and the sale of the same shall be prohibited in the Territory hereby ceded, until otherwise ordered by the President.

ARTICLE 8. It is agreed, between the Chippewas of Lake Superior and the Chippewas of the Mississippi, that the former shall be entitled to two-thirds, and the latter to one-third, of all benefits to be derived from former treaties existing prior to the year 1847.

ARTICLE 9. The United States agree that an examination shall be made, and all sums that may be found equitably due to the Indians, for arrearages of annuity or other thing, under the provisions of former treaties, shall be paid as the chiefs may direct.

ARTICLE 10. All missionaries, and teachers, and other persons of full age, residing in the territory hereby ceded, or upon any of the reservations hereby made by authority of law, shall be allowed to enter the land occupied by them at the minimum price whenever the surveys shall be completed to the amount of one quarter-section each.

ARTICLE 11. All annuity payments to the Chippewas of Lake Superior, shall hereafter be made at L'Anse, La Pointe, Grand Portage, and on the St. Louis River; and the Indians shall not be required to remove from the homes hereby set apart for them. And such of them as reside in the territory hereby ceded, shall have the right to hunt and fish therein, until otherwise ordered by the President.

ARTICLE 12. In consideration of the poverty of the Bois Forte Indians who are parties to this treaty, they having never received any annuity payments, and of the great extent of that part of the ceded country owned exclusively by them, the following additional stipulations are made for their benefit. The United States will pay the sum of ten thousand dollars, as their chiefs in open council may direct, to enable them to meet their present just engagements. Also the further sum of ten thousand dollars, in five equal annual payments, in blankets, cloth, nets, guns, ammunition, and such other articles of necessity as they may require.

They shall have the right to select their reservation at any time hereafter, under the direction of the President; and the same may be equal in extent, in proportion to their numbers, to those allowed the other bands, and be subject to the same provisions.

They shall be allowed a blacksmith, and the usual smithshop supplies, and also two persons to instruct them in farming, whenever in the opinion of the President it shall be proper, and for such length of time as he shall direct.

It is understood that all Indians who are parties to this treaty, except the Chippewas of the Mississippi, shall hereafter be known as the Chippewas of Lake Superior. *Provided*, That the stipulation by which the Chippewas of Lake Superior relinquishing their right to land west

of the boundary-line shall not apply to the Bois Forte band who are parties to this treaty.

ARTICLE 13. This treaty shall be obligatory on the contracting parties, as soon as the same shall be ratified by the President and Senate of the United States.

In testimony whereof, the said Henry C. Gilbert, and the said David B. Herriman, commissioners as aforesaid, and the undersigned chiefs and headmen of the Chippewas of Lake Superior and the Mississippi, have hereunto set their hands and seals, at the place aforesaid, this thirtieth day of September, one thousand eight hundred and fifty-four.

Henry C. Gilbert,
David B. Herriman,
Commissioners.

Richard M. Smith, Secretary.

La Pointe Band:

Ke-che-waish-ke, or the Buffalo, 1st chief, his x mark. [L. S.]
Chay-che-que-oh, 2d chief, his x mark. [L. S.]
A-daw-we-ge-zhick, or Each Side of the sky, 2d chief, his x mark. [L. S.]
O-ske-naw-way, or the Youth, 2d chief, his x mark. [L. S.]
Maw-caw-day-pe-nay-se, or the Black Bird, 2d chief, his x mark. [L. S.]
Naw-waw-naw-quot, headman, his x mark. [L. S.]
Ke-wain-zeence, headman, his x mark. [L. S.]
Waw-baw-ne-me-ke, or the White Thunder, 2d chief, his x mark. [L. S.]
Pay-baw-me-say, or the Soarer, 2d chief, his x mark. [L. S.]
Naw-waw-ge-waw-nose, or the Little Current, 2d chief, his x mark. [L. S.]
Maw-caw-day-waw-quot, or the Black Cloud, 2d chief, his x mark. [L. S.]
Me-she-naw-way, or the Disciple, 2d chief, his x mark. [L. S.]
Key-me-waw-naw-um, headman, his x mark. [L. S.]
She-gog headman, his x mark. [L. S.]

Ontonagon Band:

O-cun-de-cun, or the Buoy 1st chief, his x mark. [L. S.]
Waw-say-ge-zhick, or the Clear Sky, 2d chief, his x mark. [L. S.]
Keesh-ke-taw-wug, headman, his x mark. [L. S.]

L'Anse Band:

David King, 1st chief, his x mark. [L. S.]
John Southwind, headman, his x mark. [L. S.]
Peter Marksman, headman, his x mark. [L. S.]
Naw-taw-me-ge-zhick, or the First Sky, 2d chief, his x mark. [L. S.]
Aw-se-neece, headman, his x mark. [L. S.]

Vieux De Sert Band:

May-dway-aw-she, 1st chief, his x mark. [L. S.]
Posh-quay-gin, or the Leather, 2d chief, his x mark. [L. S.]

Grand Portage Band:

Shaw-gaw-naw-sheence, or the Little Englishman, 1st chief, his x mark. [L. S.]
May-mosh-caw-wosh, headman, his x mark. [L. S.]
Aw-de-konse, or the Little Reindeer, 2d chief, his x mark. [L. S.]
Way-we-ge-wam, headman, his x mark. [L. S.]

Fond Du Lac Band:

Shing-goope, or the Balsom, 1st chief, his x mark. [L. S.]
Mawn-go-sit, or the Loon's Foot, 2d chief, his x mark. [L. S.]
May-quaw-me-we-ge-zhick, headman, his x mark. [L. S.]
Keesh-kawk, headman, his x mark. [L. S.]
Caw-taw-waw-be-day, headman, his x mark. [L. S.]
O-saw-gee, headman, his x mark. [L. S.]
Ke-che-aw-ke-wain-ze, headman, his x mark. [L. S.]
Naw-gaw-nub, or the Foremost Sitter, 2d chief, his x mark. [L. S.]
Ain-ne-maw-sung, 2d chief, his x mark. [L. S.]
Naw-aw-bun-way, headman, his x mark. [L. S.]
Wain-ge-maw-tub, headman, his x mark. [L. S.]
Aw-ke-wain-zence, headman, his x mark. [L. S.]
Shay-way-be-nay-se, headman, his x mark. [L. S.]
Paw-pe-oh, headman, his x mark. [L. S.]

Lac Court Oreille Band:

Aw-ke-wain-ze, or the Old Man, 1st chief, his x mark. [L. S.]
Key-no-zhance, or the Little Jack Fish, 1st chief, his x mark. [L. S.]
Key-che-pe-nay-se, or the Big Bird, 2d chief, his x mark. [L. S.]
Ke-che-waw-be-shay-she, or the Big Martin, 2d chief, his x mark. [L. S.]
Waw-be-shay-sheence, headman, his x mark. [L. S.]
Quay-quay-cub, headman, his x mark. [L. S.]
Shaw-waw-no-me-tay, headman, his x mark. [L. S.]
Nay-naw-ong-gay-be, or the Dressing Bird, 1st chief, his x mark. [L. S.]
O-zhaw-waw-sco-ge-zhick, or the Blue Sky, 2d chief, his x mark. [L. S.]
I-yaw-bance, or the Little Buck, 2d chief, his x mark. [L. S.]

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Ke-che-e-nin-ne, headman, his x mark. [L. S.]
Haw-daw-gaw-me, headman, his x mark. [L. S.]
Way-me-te-go-she, headman, his x mark. [L. S.]
Pay-me-ge-wung, headman, his x mark. [L. S.]

Lac Du Flambeau Band:

Aw-mo-se, or the Wasp, 1st chief, his x mark. [L. S.]
Ke-nish-te-no, 2d chief, his x mark. [L. S.]
Me-gee-see, or the Eagle, 2d chief, his x mark. [L. S.]
Kay-kay-co-gwaw-nay-aw-she, headman, his x mark. [L. S.]
O-che-chog, headman, his x mark. [L. S.]
Nay-she-kay-gwaw-nay-be, headman, his x mark. [L. S.]
O-scaw-bay-wis, or the Waiter, 1st chief, his x mark. [L. S.]
Quo-we-zance, or the White Fish, 2d chief, his x mark. [L. S.]
Ne-gig, or the Otter, 2d chief, his x mark. [L. S.]
Nay-waw-che-ge-ghick-nay-be, headman, his x mark. [L. S.]
Quay-quay-ke-cah, headman, his x mark. [L. S.]

Bois Forte Band:

Kay-baish-caw-daw-way, or Clear Round the Prairie, 1st chief, his x mark. [L. S.]
Way-zaw-we-ge-zhick-way-sking, headman, his x mark. [L. S.]
O-saw-wo-pe-nay-she, headman, his x mark. [L. S.]

The Mississippi Bands:

Que-we-san-se, or Hole in the Day, head chief, his x mark. [L. S.]
Caw-nawn-daw-waw-win-zo, or the Berry Hunter, 1st chief, his x mark. [L. S.]
Waw-bow-jieg, or the White Fisher, 2d chief, his x mark. [L. S.]
Ot-taw-waw, 2d chief, his x mark. [L. S.]
Que-we-zhan-cia, or the Bad Boy, 2d chief, his x mark. [L. S.]
Bye-a-jick, or the Lone Man, 2d chief, his x mark. [L. S.]
I-yaw-shaw-way-ge-zhick, or the Crossing Sky, 2d chief, his x mark. [L. S.]
Maw-caw-day, or the Bear's Heart, 2d chief, his x mark. [L. S.]
Ke-way-de-no-go-nay-be, or the Northern Feather, 2d chief, his x mark. [L. S.]
Me-squaw-daco, headman, his x mark. [L. S.]
Naw-gaw-no-gaw-bo, headman, his x mark. [L. S.]
Wawm-be-de-yea, headman, his x mark. [L. S.]
Waish-key, headman, his x mark. [L. S.]
Caw-way-caw-me-ge-skung, headman, his x mark. [L. S.]
My-yaw-ge-way-we-dunk, or the One who carries the Voice, 2d chief, his x mark. [L. S.]

John F. Godfroy,
Geo. Johnston,
S. A. Marvin,
Louis Codot,
Paul H. Beaulieu,
Henry Blatchford,
Peter Floy,
} Interpreters.

Executed in the presence of—

Henry M. Rice,
J. W. Lynde,
G. D. Williams,
B. H. Connor,
E. W. Muldough,
Richard Godfroy,
D. S. Cash,
H. H. McCullough,
E. Smith Lee,
Wm. E. Vantassel,
L. H. Wheeler.

BUILDING A MINIATURE BIRCH BARK CANOE

CULTURAL CONCEPT: Chippewa Indians traveled primarily by water and the canoe was of great economic importance to each tribe.

GRADE LEVEL: 9-12

SUBJECT AREA: Woodworking, History

GOAL: To understand the concepts involved in birch bark canoe building using birch bark, and cedar.

OBJECTIVES:

1. Students will be able to gather the raw materials (i.e. birch bark, cedar, basswood and pitch).
2. Student will understand the Chippewas cultural need for a canoe in their lives.
3. Students will be able to construct a miniature birch bark canoe identical to the full length model used to transport tribal members.
4. Students will develop a sense of personal pride and accomplishment through the development of cultured skill indicator of an important ancestral achievement.

CULTURAL LESSON:

The birch bark canoe was of great economic importance to the Chippewa Indians because their primary mode of travel was by water for purposes of hunting, fishing and gathering. A good canoe maker was highly respected by all Chippewas because their welfare and safety was dependent on proper construction and use. Some canoes were used for speed and others designed for transporting commodities. Essentially, Chippewa canoes are made of birch bark collected in the spring when the bark is easily removed from the trees. Although sap is sometimes running at the time of peeling, on occasion the bark virtually peels off by itself when cut. Bark should be removed from the trees with the thickest bark cover and few if any "eyes" or tears. This will result in better layer bark that can be rolled up and transported out of the woods. Cedar logs are cut into layers to obtain splits that are essentially for ribs and top plates. The wet splits can be bent and twisted to form the basic skeleton of the canoe. Very thin slices of basswood provide a bendable fiber to use on a lacing medium to bind the canoe together into a finished miniature canoe. At this point the birch bark is cut into shape to form the body of the canoe. (Illustration) The canoe is temporarily fastened at both ends by basswood

lacing and strengthened with cedar splits along the "stay" which forms the upper edge of the canoe. (Illustration) At this juncture the canoe is stable enough to attach bent cedar splits to ensure planned proportion. Final lacing and sewing will complete the construction of this miniature canoe. The only remaining function is the collection and application of warm hemlock or pine pitch to seal the seams and insure water proofing.

STUDENT ACTIVITIES:

1. Have students draw plans and proportions for the construction of a miniature birch bark canoe.
2. Have students gather all raw materials on a scheduled field trip.
3. Have students write a short story on the use of a birch bark canoe.

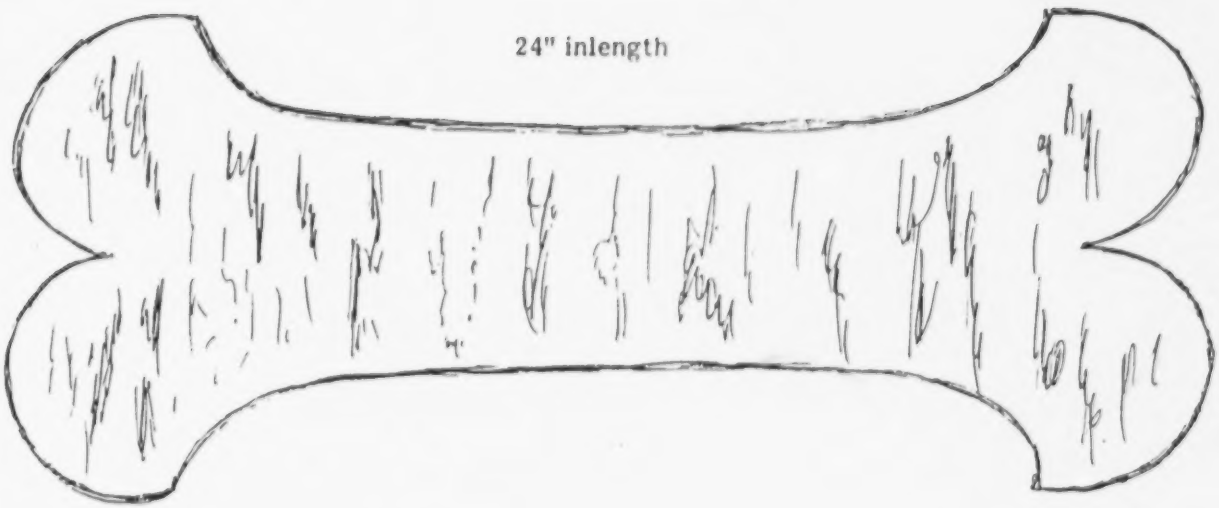
EVALUATION ACTIVITIES: Students will be evaluated on the quality of the finished product as well as an actual demonstration on the water and the floating ability of each canoe.

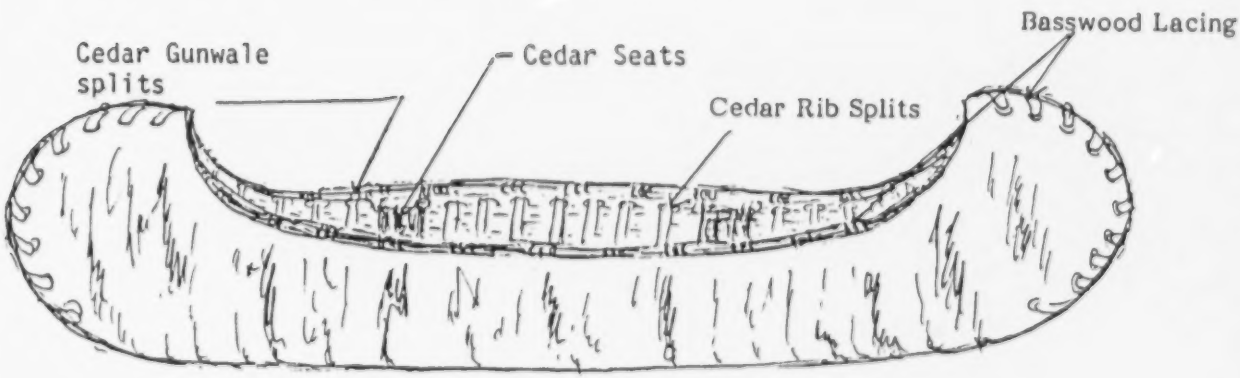
RESOURCES: Schneider, Richard C. Crafts of the North American Indian, 1972.

Warren, William. History of the Ojibway People, 1984.

DEVELOPED BY: Dr. James D. Perry, LacView Desert Band, Box 446, Watersmeet, Michigan, 49969.

MINIATURE BIRCH BARK CANOE PROJECT - LAC VIEUX DESERT





HISTORICAL TRIBAL POLITICS

CULTURAL CONCEPT: Strength in numbers comes about through organization.

GRADE LEVEL: 11-12

SUBJECT AREA: Politics, American History

GOAL: To be able to appreciate the Alaska Native Sisterhood and Brotherhood organizations.

OBJECTIVES:

1. Students will understand the impact of political processes.
2. Students will be able to adopt the concept of organizations into tribal philosophies as a contributing catalyst during discouraging times.

CULTURAL LESSON:

Prior to 1912 Alaska natives did not have any political organization. Racial prejudices led to many disadvantages and hardship within the tribes. For example, Indians were not allowed public access to restaurants or schools. When they did attend school it was normally limited to third grade level. Once the Indian student could speak English he or she was not allowed to continue. In 1912, a group of twelve men decided that the best way to be represented would be to organize the tribes. The person that suggested the concept was of the Tsimpsean tribe. The tribes of Tlingit, Haida and Tsimpsean were and remain represented in that group. They decided on the name Alaska Native Brotherhood. They designed a constitution and by-laws and today, remains the oldest Indian organization in the nation.

The women played a very important role in being supportive by preparing food and raising money so that gas could be bought for the boats the men travelled in from community to community or village to village. In 1923, the women organized as an auxiliary, calling their organization Alaska Native Sisterhood. Some of their accomplishments were: 1) gaining Indian rights to vote, 2) gaining Indian access to public schools, 3) Indian access to theaters and restaurants, 4) allowing Indians to buy liquor, 5) successfully sued the federal government known as the Tlingit-Haida settlement 1938. There are chapters in Washington state and Anchorage. In Alaska the chapters are called camps. The central body is referred to as Grand Camp Officers and are elected each year for a one-year term. The officers of the Grand Camp are recognized as the Grand President, First Grand Vice-President, Second Grand Vice-President, Grand Secretary, Grand Treasurer and Grand Sergeant-At-Arms. When a new Grand President

has been elected the outgoing Grand President is automatically seated on the Executive Committee for life, that only occurs at the Grand Camp level.

STUDENT ACTIVITIES:

1. Have students develop needs projects (community needs assessment to identify local needs).

2. Have students organize by conducting elections for chair, vice-chair, secretary, treasurer, sergeant-at-arms, and use Robert's Rules of Order to organize the class to develop plans to address these needs.

EVALUATION ACTIVITY: Have students discuss the importance of organizations.

RESOURCES: Roberts Rules of Order

Elders

DEVELOPED BY: Bill Thomas, Director Indian Education Act. Title VI,
429 Deer Mount Ave., Ketchikan, Alaska 99901

CLANS OF AHTNA REGION

CULTURAL CONCEPT: Full understanding of the relationships of clans within the Ahtna Region is important to the people.

GRADE LEVEL: 1-12

SUBJECT AREA: Social Studies

GOAL: To understand clan names in the Ahtna language and to know clan relationships.

OBJECTIVE:

1. Students will be able to list the clans in the Ahtna Region.
2. Students will know Clan names in the Ahtna language and their meanings.
3. Students will develop a sense of pride in knowing their clan lines and knowing their relatives.

CULTURAL LESSON:

Clans:	Ahtna	English
	Tsiyu	Paint Clan
	Vdzisyu	Caribou Clan
	Dits'it'iltsine	Canyon Clan
	Cilayu (C'ecela'yu)	Salmon Tail Clan
	Dik'aagiyu	Fireweed Clan
	Naltsiine	Sky Clan
	'Alte'e'tnaey	Single Minded Clan, One Way Clan
	Taltsiine	Water Clan
	Dghelaay Tahwt'aene (Ggfalaay Tahwt')	Mountain Clan
	Nen'Hwzaa	Fox Clan

These are the main clans of the Ahtna Region. All the Clans are of the Athabascan Tribe in Alaska. These clans are located in the south central part of Alaska known as the Ahtna Region, which includes the villages of Mentasta, Chistochina, Gakona, Gulkana Tazlina, Copper Center Chitina, and Cantwell. The land base is over 20,000 square miles. The nearest large town is Anchorage which is 200 miles south and some of the villages border Wrangle St. Elias. The clans date back before the white man appeared in Alaska. The clans were very close knit. Everyone obeyed the clan rules and if you broke a certain rule, you were expelled. You could not get back into the clan, and another clan could not take you in. When a person married, they had to marry into a different clan. The clans were what kept the people together and living right.

STUDENT ACTIVITIES:

Grade 1-3rd - General Session

1. Have students tell stories about the different clans.
2. Have students pick out pictures of clan signs.
3. Have students color pictures of their clan signs.
4. Have students ask their parents about their clans.
5. Have pictures with clans and have students name each one.
6. Have students say the clan names in the Ahtna language and have students repeat after. Show clan pictures as verbal participation is done.

Grade 5-8th

1. Have students write down their clan, draw a picture and also do a small clan chart.
2. Have students talk to their parents, and/or bring in an elder to discuss clans and their importance.
3. Have students do bead work using their clan sign.

Grade 9-12th

1. Have students write down their clans.
2. Bring in different clan members to speak.
3. Have students do a chart on their clan.

EVALUATION ACTIVITIES:

1. Check pictures and drawings to see if students fully understand their clan sign.
2. Check students drawings, beading and charts for accurate information.
3. Have students repeat back the clan names in the Ahtna language.

RESOURCES: Elderly people in the Ahtna Region and villages.

DEVELOPED BY: Evelyn Beeter, Ruby Sinyon, Fred John Jr., JOM Program, Copper River Native Association, Drawer H, Copper Center, Alaska 99573.

TRIBAL POTLATCH

CULTURAL CONCEPT: Understanding the Potlatch ceremony which encompasses an avenue of cultural awareness.

GRADE LEVEL: 9-12

SUBJECT AREA: Social Studies, Culture Class

GOAL: To introduce an abbreviated knowledge of tribal customs and culture.

OBJECTIVE: Students will learn about tribal customs and relationships through the potlatch ceremony.

CULTURAL LESSON:

POTLATCHES

Potlatches are the most highly valued enterprise in traditional tribal culture. (Tribal, for the purpose of this lesson is; Tlingit, Haida and Tsimpsean). All indigenous to the Southeastern portion of Alaska. A potlatch is more than a party or a feast. It is given for a specific purpose and it has a specific form. It is given by one clan, and the guests are of another clan.

PURPOSE or OCCASION FOR A POTLATCH

Traditionally, a potlatch is held when a new clan house is built and needs to be dedicated, as a memorial feast for a recently deceased clan member, or as a rite of passage for a young person entering adulthood. Added to those occasions are the honoring of a clan member, or adopting of non-tribal members into the society. (Usually spouses).

WHO GIVES THE POTLATCH

A potlatch is given by a clan (A large group of people that are related to each other). In the old days, it was the house group which gave the potlatch, aided by other house groups within the clan. (In some cases, there was only one house for a clan; In others, the clan was so large, that it had three or four houses.) An individual was born into a certain house within the clan and did not move from house to house.

CLAN MEMBERSHIP

Clan membership comes from a person's Mother, whether male or female. The child is automatically a member of his/her mother's clan. The male and female can not marry if they are of the same clan. The importance of this provision is to avoid family marrying family.

WHO COMES TO THE POTLATCH

When a clan gives a potlatch, it invites members of an opposite group. That is, if the clan is of the Raven, all guests would be of the Eagle clan. The host clan decides which opposite clans to invite by remembering who has offered invitations to other potlatches in the past. A potlatch at times is regarded as a social obligation to those who have hosted potlatches in your honor in the past.

THE STRUCTURE OF THE POTLATCH

In the past, potlatches have lasted four days. The steps in planning and giving a potlatch are:

First, a clan must have worked hard enough to meet all its food, clothing, and shelter needs, and to have some surplus goods as well. Because a potlatch costs so much in time, food, valuables and money, the first step is crucial.

Second, the clan invites the guests months in advance, telling them the purpose of the potlatch. It is regarded an insult if anyone should not accept the invitation. When the guests arrive at the village or clan house of the hosts, the chief of each clan gives a speech complimenting and thanking his hosts for inviting him. The host then gives a speech welcoming and complimenting the guests. Then, one of the hosts introduces the guests (one at a time) and seats him or her in a prearranged location. Protocol and formality are important parts of tribal culture, and children learn early, the proper forms of politeness and respect for others. These lessons are put to practice in the potlatch.

The potlatch then begins. The activities proceed in the following order:

The first day:	Guests are served food (great amounts of it) by members of the host clan. Hosts then serve themselves. After the feast, the hosts dance for the guests, in doing so, displaying clan treasures and explaining in song how they came to be the property of the clan.
The second day:	The visitors dance for the hosts. These dances are also story-dances, representing some occurrence in the guest clans' history.
The third day:	Theatricals and contests between the clans are held.
The fourth day:	Gifts are given to the guests by the hosts. Guests then depart.

THE GIFTS

In the past, the gifts given were coppers or slaves. (The copper were large pieces of worked copper obtained from Athapaskan Tribes in the Copper River area).

Today, gifts are blankets, money, flowers, canned goods, soda, fresh fruit, scarves and clothing. The gifts are given to the guests according to their rank. The higher the rank, the more valuable the gifts and they are served first.

Summary:

1. Potlatches can only be given to people of an opposite clan.
2. Potlatches must have a purpose related to the identity of the hosts as a unified clan: either displaying one's crests, thus presenting who they are, or honoring a past or present clan member.
3. The host gives gifts.
4. The gifts must be reciprocated at a potlatch given by the guest clans. There is no time limit. Six or seven years was considered ample time for guests to host the next potlatch.

STUDENT ACTIVITIES: Have student reinact a Potlatch ceremony.

- Students will be assigned clans Eagle or Raven. Some boys will be Ravens and some girls will be Ravens etc.
- One clan will host a potlatch.
- The other clan will be guests.
- Story Tellers will be selected.
- Food servers will be selected.
- Both clans will dance at appropriate times.
- All will participate in provisions for the potlatch.
- Clans will assume opposite roles and repeat (Ravens will be Eagles).

EVALUATION ACTIVITY: Assign students to explain a part of the potlatch they would feel comfortable in explaining.

RESOURCES: Juneau Indian Studies Program

DEVELOPED BY: Bill Thomas, Director Indian Education Act. Title VI, 429 Deer Mount Avenue, Ketchikan, Alaska 99901.

ADULT

EDUCATION

MATERNAL UNCLE COMES BACK

CULTURAL CONCEPT: The Tlingit and Haida peoples of southeast Alaska still held a firm belief in reincarnation in the early 1970's. To have successfully survived over 100 years, it must have been a complex, well-defined, generally accepted philosophy.

GRADE LEVEL: Adult Education

SUBJECT AREA: Social Studies, Religion, Philosophy

GOALS: To create an awareness of how the traditional beliefs in the after-life of the Tlingit and Haida peoples of southeast Alaska compare with other religions.

OBJECTIVES:

1. Students will be able to describe reincarnation beliefs that existed in southeast Alaska from 1970-1975.
2. Students will be able to recognize significant characteristics of a typical reincarnation case.
3. Students will be able to identify certain aspects of reincarnation within their own belief systems.

CULTURAL LESSON:

The Tlingit (T-ling-get') and Haida (Hy'-dah) Indians of southeast Alaska belong to two different linguistic groups. The Haida moved to Alaska from Canada during historic times. Both groups are organized by clan and are matrilineal, which means that children belong to the clan of their mother. Documented accounts of reincarnation have been obtained from both groups. The Tlingits have a published legend of reincarnation which has been verified by elderly Tlingit informants from several different villages.

Only a few ethnologists (Veniaminov: 1840, Pinart: 1872, Krause: 1885, Swanton, 1908, 1909) have recognized the existence of reincarnation beliefs on the northwest coast. Only Frederica de Laguna gave it more than a few passing remarks (de Laguna: 1954, 1972). She explained the belief and recorded the legend in Yakutat in 1952-1954.

The Tlingit reincarnation legend is as follows: A young man died from an illness. De Laguna states that his name was "'Aakadut" meaning "Center of the Tree". He is placed "in a box". The body was cremated as 'Aakadut watched and was warmed by the fire.

The young man wandered around the village for a few days before taking a long trail to a big lake. He had a hard time because he had stayed at home too long. Finally, he saw smoke and people on the other side of the lake. He called and called, but nobody could hear him. At last, when he yawned (whispered - Swanton: 1909), someone said, "Listen, someone is calling" and they came in a boat to take him to their houses. He saw his Aunt who cooked for him, but he didn't like the food. So they took him back across the lake.

On the other side of the lake, the young man sat on some moss between the roots of a big dry tree near a river. Periodically, chunks of earth would fall into the river and be washed away. He fell asleep under this tree. Eventually, the earth beneath the young man fell into the river and he was washed away. He found himself in a bed of moss and realized that it was a birth hole. Then he saw that his new mother was his former sister. He was embarrassed.

His former mother and his former wife both recognized the baby as the young man who had died. Reference is made to a cut or scar on his foot as evidence of rebirth. (Three Tlingit elders interviewed for this study stated that the baby recognized his former family and possessions and "talked" to his former mother.

Although there is no case on record which incorporates all of the following characteristics, some significant factors in reincarnation cases among the Tlingits are: 1) A maternal uncle tells his favorite niece that he will "come back" to her and be her little boy. At least one other person hears this statement. 2) Later, the uncle meets a violent death and the body is never found. 3) If the body is available, to insure the reincarnation of the uncle, the niece would a) clip hair and fingernails from the body to wear on her person. b) have the corpse "feel" her bare breast while she makes a silent wish for his return to her. c) Walk around the grave eight times asking the uncle to come back, d) Draw a little path six or seven feet from the grave and urinate at the end of the path while calling the dead spirit to return (de Laguna: 1972). 4) The niece becomes pregnant - usually within a year. 5) While pregnant, she dreams of her uncle or that the baby will be her uncle. She tells this dream to her family and/or friends. 6) Her mother or other close relative dreams of the uncle's return as the niece's baby boy. 7) A male baby is born with a scar, birthmark or defect that can be related to the uncle. 8) The baby is then named for the uncle; perhaps even looks like him. 9) Between the ages of two and five, the child demonstrates paranormal knowledge of people, places and events pertaining to the uncle's life and speaks of "remembering" occurrences connected with the life of the deceased. a) He addresses people by their relationship to the uncle, but are complete strangers to the child. b) He recognizes possessions of the uncle and acts very adult from early childhood on. He may exhibit behavioral traits which corresponds to the uncle. c) This child often has fears regarding the cause of the uncle's death. He often chooses the same work as the uncle and/or demonstrates abnormal skills associated with the uncle's occupation.

Fieldwork in 1970-1975 covered ten southeastern Alaskan communities and over 100 case studies. To gather enough information for a registered case, three to six people were interviewed. In the registered cases, the preponderance of the reincarnates were Tlingit males. Over 25% predicted their own return with 16% selecting their future parents prior

to their death. Over 75% of the registered cases were reincarnated along strictly matrilineal lines. Announcing the dreams occurred in 55% of the cases. The sex of the reincarnate was correctly predicted in 26 out of 29 cases. Approximately 55% of the babies were born with a scar, birthmark, or defect similar to the previous personality. The children usually talk about their previous lives from age two to five or six. The parents discourage children from talking of the former life because they believe that a reincarnate is fated to die at an early age. In fact, the median age at death of the previous personalit' s in the Tlingit cases is 25 years which is much lower than the normal life expectancy of 69.4 years (Stevenson: 1966). Fifty-six per cent of the previous personalities have died a violent death; they were all male.

A belief in reincarnation contributes an important factor to the religious and social behavior of the people. In the past, the Tlingits were extremely fierce warriors--probable because of the little fear of death. Tlingits who believe in reincarnation have been known to wish for an early death so as to come back under better conditions (Krause: 1885). A belief in karma supported ethical conduct (Stevenson: 1966). Reincarnation beliefs helped to strengthen social solidarity along matrilineal lines. Once, this was a generally accepted spiritual concept along the northwest coast and possibly throughout all of Alaska.

STUDENT ACTIVITIES:

1. Have students discuss the Tlingit reincarnation legend. The symbolism of the river bank being washed away periodically can be compared to a woman's monthly cycle.

2. Have students compare the case studies with the classic case compiled from published sources.

3. Have each student tell the group what they think of the philosophy of reincarnation.

4. Discuss how a belief in reincarnation might change attitudes toward death. Would euthanasia be more acceptable?

5. Have students examine their own belief system for suggestions of reincarnation.

EVALUATION ACTIVITIES:

1. Have students discuss whether reincarnation is a philosophy, a spiritual concept or a religion.

2. Did students find the lesson disturbing?

3. Can students relate the reincarnation legend to other spiritual legends?

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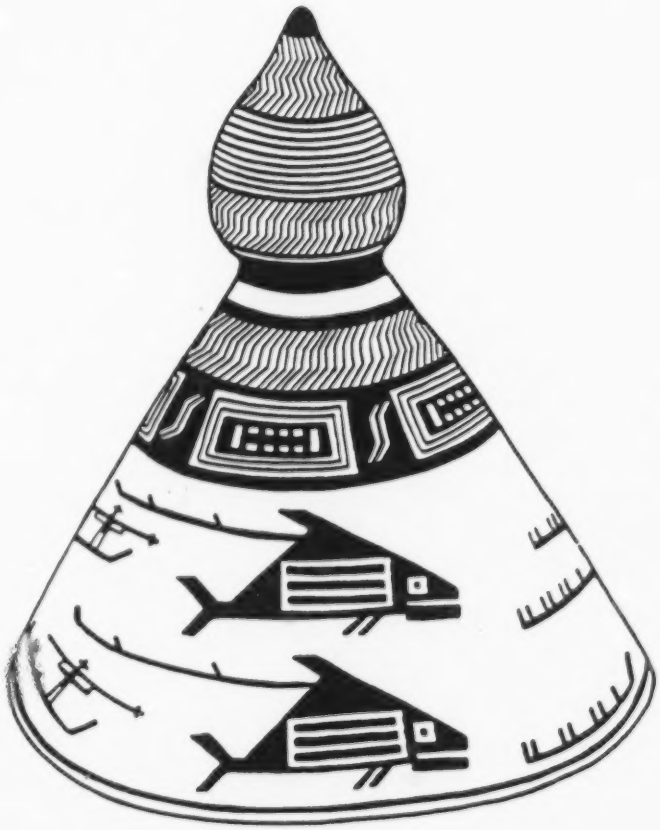
POETRY



Grandmother

grandmother, i love you
you have shaped my life
the tools you have given me
will forever remain apparent
i will gather berries of all kinds
i will prepare salmon, deer, and
clams for the winter
the necessities of life shall
be taken care of
in our family
for generations to come
because you were

Sheryl L. Fryberg
Tulalip Tribe

Grandmother

in the summer
on the bank of the uil-ceda creek
beneath hemlock and fir
we sit there in the shade
to rest
to listen
to bird songs
carried on gentle winds
from the mouth of the
shonomish river
grandmother
you give me a white handkerchief
and point to wild strawberries
on the bank of the quil-ceda
grandmother
from another pocket
you pull out some smoked salmon
wrapped in a white handkerchief
and grandmother
from another pocket
you have some homemade bread
a white handkerchief
we eat, rest and sleep
I awake
and now you are gone

Henry (Kwi-Tlum-Kadim) Gobin'
Tulalip Tribes, Washington State

Adam

i remember my grandfather
so tall
so strong
so dignified
i always wanted to be like him
even in those years i felt ashamed
of who i am
i loved my Grandfather
for who he is
he stands so tall
so strong
when i'm around him
i was secure
knowing that someday
i would not take his place
but be like him

Fred John, Jr

grandfather brought to mother earth to
teach me life approaching
reaching, grasping for my life to strengthen
me for this journey
answering creation in accepting this responsibility
to teach me how to stand in light
never thinking of himself, holding me in
the right trail given to me
doing all things in prayer, preparing for
days, to show me my spirit
finding time to touch me with song
strengthening life belonging to me
always lifting his hands to creation asking
that this grandson be all he can be
teaching me how to love and respect all
that lives-none greater than the other
hearing life speaking gently to us as
we seek brotherhood with creation
ever reaching and sharing with each other
in combined strength
resting only when we have become
in full harmony and balance with all things

Art McConville

NA'AH

i remember seeing you last
lying there, helpless
free of pain
beautiful, wise

i remember listening to you
your words of wisdom
touching stories
meaningful

i remember touching you
your hair so soft
like a baby's
skin so delicate

my memories seem so real
i can almost reach out to you
but now you're gone
Na'ah

Gwen Olson

nika what's that noise?
so loud and so strong
do not be afraid
that is one of the grandfather's
so hear him out.

this grandfather, do I know him?
yes,since you were a baby
in the sundance lodge
the gift was given
that he would be your keeper
your guidance and comfort

he seems so scary, nika
do not be afraid
this grandfather is firm yet gentle
to hear him as we do
may give us comfort
but in anger may warn us
of a foreboding

Violet Soosay